The ART & PRACTICE *of* TYPOGRAPHY

By EDMUND G. GRESS

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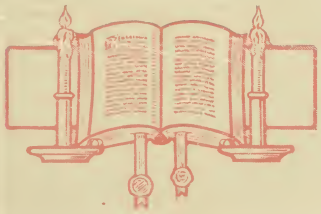
THE SCRIBE AT WORK

Representing a secretary to Philip the Good, Duke of Burgundy and patron of learning, copying manuscript books at the Hague about the time typography was invented

The ART & PRACTICE of TYPOGRAPHY

A Manual of American Printing

INCLUDING A BRIEF HISTORY UP TO THE TWENTIETH CENTURY. WITH REPRODUCTIONS OF THE WORK OF EARLY MASTERS OF THE CRAFT & AN EXTENSIVE REVIEW AND ELABORATE SHOWING OF MODERN COMMERCIAL TYPOGRAPHIC SPECIMENS



By

EDMUND G. GRESS

EDITOR AND CO-AUTHOR · THE AMERICAN MANUAL OF TYPOGRAPHY

AUTHOR

THE AMERICAN HANDBOOK OF PRINTING

TYPE DESIGNS IN COLOR

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TO THE TYPOGRAPHER
WHO
SEEKING KNOWLEDGE
AND INSPIRED BY AMBITION
GOES ABOUT HIS WORK
WITH A
STOUT HEART
AND
SENSITIVE CONSCIENCE
SUCCEEDING
IN SPITE OF
EVERY DISCOURAGEMENT
THIS BOOK
IS DEDICATED

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Review of fourteen prize-winning designs and twenty-four others, submitted in a circular competition, conducted by The American Printer School of Typography.

THE TYPOGRAPHY OF A BUSINESS CARD

Review of thirteen prize-winning designs submitted in a business card competition conducted by The American Printer School of Typography.

THE TYPOGRAPHY OF A BLOTTER

Review of thirteen prize-winning designs submitted in a business card competition conducted by The American Printer School of Typography.

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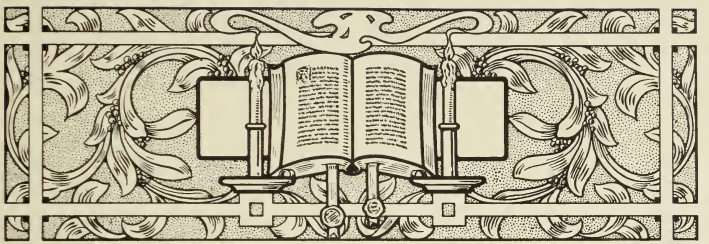
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AUTHOR'S PREFACE

TAKING advantage of the opportunity offered by the preface the author tests the good nature of the reader to the extent following.

This book, "The Art and Practice of Typography," is intended primarily for commercial or job printers. It represents the efforts of one of them to advance the cause of good typography. No trouble or expense has been spared to make the book interesting and comprehensive. Ground is covered that has never before been gone over, and the subject of typography as it affects the commercial printer has been viewed from every angle.

It may be interesting to relate how this book came to be written: In 1902 Auguste Giraldi and several other men interested in the improvement of typography among commercial printers, inaugurated a mail course under the name of the American Correspondence School of Typography. Lessons were prepared and the printers of the country evinced considerable interest in the project. It was the pleasure of the author to be connected to some extent with this work, and after the Oswald Publishing Company purchased the course he conducted it as the School of Typography department in *The American Printer*, writing a majority of the lessons, which afterward appeared as chapters in the book, "The American Manual of Typography." There was such a large demand for the Manual that the edition, supposed to last ten years, was exhausted two years after its publication in 1905, and the editor of *The American Printer*, John Clyde Oswald, requested the author to rewrite the book under the present title, "The Art and Practice of Typography," the first chapter appearing as a lesson in typography in the December, 1907, number of that publication.

The first Manual had grown by chapters from the few lessons purchased from the original school, but in the present work everything was carefully planned before a line was written. The author set aside the first five chapters (Part One) for the historical consideration of typography, realizing the work of the best printers receives inspiration from ancient sources. Part Two treats of the art and the practice of typography in a manner intended to be interesting, understandable, and educational. Art principles are applied to type arrangement, and to make the instruction doubly valuable every step is illustrated by specially-prepared or selected type designs. From his private collection of specimens of printing the author has been enabled to reproduce some of the work of America's best book and commercial typographers, which should serve well as models for typographic study. The ever-important question of type-faces is argued from practical and art standpoints, and the imprint is also discussed. An interesting feature will be found in the appendix. From three contests conducted by *The American Printer* have been selected one hundred and sixty entries for reproduction, showing thirty-eight ways of treating a circular, fifty-nine arrangements of a business card, and sixty-three styles of blotter typography.

The author may be pardoned for calling attention to a feature of this book which is uncommon. Not only was the text written by him, but he is responsible for the style of binding, the selection of type-faces and colors of ink and paper, and suggestions and rough sketches upon which the drawings of the chapter headings were based. The book is far from perfection, yet it represents an idea to which the author became wedded, "for better, for worse."

Further light has been shed on the significance of Fust and Schœffer's imprint-device (pages 153-160) by Henry Lewis Bullen, librarian of the Typographic Museum of the American Type Founders Company. Regarding the characters and the shields, he writes:

"It has been shown that those 'crossed bars' are simply the Greek letters Χ (Chi) and Λ (Lambda). The three stars denote seniority on many medieval coats of arms. The two shields hung on a branch denote alliance; possibly the alliance of Schœffer with the Fust family tree on his marriage to Fust's daughter. As to the significance of the Greek capitals nothing is known. Greek letters have each a numerical value. That of Lambda is 30, of Chi, 600. Doubtless to the initiated of that period these characters had the same sort of significance as those used by the Greek-letter societies of our day. In medieval times European society was permeated by secret societies expressing their identity by symbols. The Kabbala, which

goes back to the tenth century and still secretly survives, was vigorous in the fifteenth century. It attached wonderful or mystic meanings (hence our word cabalistic) to the letters of the sacred writings, and so far as these are of the New Testament they were originally Greek. Neither Fust nor Schœffer, being tradesmen, had a right as individuals to use a coat of arms, but it would be strange if so substantial a citizen as Fust did not belong to some secret organization, into which he might take his son-in-law. This we may be sure of: the device had a meaning to many contemporaries of Fust and Schœffer. The device on the right-hand shield is known to be Schœffer's, because it was used in varying forms by his descendents, who continued in the printing business in an unbroken line for three centuries and a half. Its latest form is shown in the cut inserted in this paragraph, used by Peter Schœffer, of Bois-le-Duc in the Netherlands, as late as 1747, and probably later. The last of this celebrated family was Jacques Schœffer, printer in Bois-le-Duc, born June 2, 1720, died December 17, 1796, without issue. The Bois-le-Duc printing office was established in 1540 by John Schœffer, the oldest grandson in the senior line of the original Peter Schœffer. It continued all that time without a break."



In the chapters of this book devoted to the history of printing mention is frequently made of rare books associated with the early days of the craft. It may be of interest to the readers of this work, sometimes visitors to New York, to know, that on Communipaw Avenue, Jersey City, is a public library and museum wherein many of these books may be seen or examined. This library, which contains books and relics pertaining to typographic matters only, was established in 1908 by the American Type Founders Company, with Henry Lewis Bullen as librarian. There will be found "The Chronicle of Cologne" (page 10), the address of Coornhert (page 10), the "Batavia" of Junius (page 10) and other books that figure conspicuously in the Gutenberg-Coster controversy. A copy of Moxon's "Mechanick Exercises," which tells of type-making processes in the seventeenth century, is there, as is also Tory's famous "Champ Fleury," treating of the formation of the alphabet. A book of peculiar interest to American printers is a history of the Quakers, the first book produced by Franklin and his partner Meredith (page 24). Books by Jenson, Froben, Estienne, and other noted printers are also in the library.

In the chapter on imprints, thru an oversight no recognition was given the device of Geofroy Tory, of Paris, accomplished scholar and expert printer of the sixteenth century, who according to an epitaph written by a compatriot "was the first man to discuss seriously the art of printing," and "taught Garamond, chief of engravers." His work on the derivation and formation of Latin characters had considerable renown. He claimed, according to Fournier, that all the letters are formed of I and O. Proportions are arrived at by dividing a square into ten lines, perpendicular and horizontal, forming one hundred squares completely filled with circles, the whole giving form and figure to the letters. The reproduction here (thru the courtesy of Bruce Rogers) of one of Tory's devices, shows it to consist of a broken pot filled with instruments, and the Latin phrase "Non plus" (nothing more).



The double cross found in the lower left corner is interesting in connection with the use also made of it by the Venetian Society of Printers (pages 154-155).

The author does not anticipate again having the pleasure of producing a book as elaborate as this one, and trusts the time and thought given it will not have been in vain. If it accomplishes even a little part in the present movement for spreading the glad tidings of good printing, the recompense will be pleasant indeed.

In closing the preface it affords the author much pleasure to be able to express appreciation of the encouragement rendered him by John Clyde Oswald, without whose hearty co-operation as publisher this book would have been impossible.

EDMUND G. GRESS.

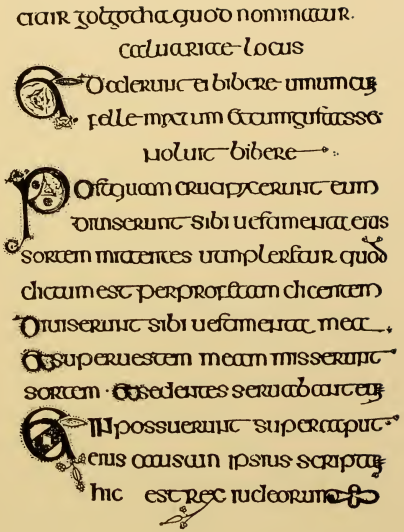
New York, February, 1910.

PART ONE



Illuminated page from the "Book of Kells"

Representing the symbols of the Four Evangelists, set in an intricate and varied design, the principal colors of which were yellow, red, pink and green



Lettered page from the "Book of Kells"

Showing the beautiful writing of the Irish Scribes of the Seventh Century. This and the accompanying page are reduced about one-half, linear measurement

WHEN BOOKS WERE WRITTEN

TO MANY people the words "Printing" and "Typography" are synonymous. The Standard dictionary in its leading definition of the word "Printer," says: "One engaged in the trade of typographical printing; one who sets type or runs a printing press, specifically a compositor."

But in these days there are so many kinds of printers (lithographic printers, steel and copper-plate printers, linotype printers, textile printers, etc.) that to define a printer who does his work with type, the word "typographic" is strictly proper.

The word "typography" is derived from the Greek *typos*, or type; and *graphe*, or writing—type-writing. Typography, then, as I shall use it, means printing from movable, or separate types.

The origin of typography may be open to dispute, but it is an undeniable fact that the art of printing with separate types was practiced at Mainz, Germany, during the years 1450-1455, and from there spread over Europe.

Before that period books were written by hand or printed from crudely engraved blocks of wood.

The thousand years preceding the invention of printing (the fifth to the fifteenth century) are known in history as the Middle Ages, and the first six centuries of this period (the fifth to the eleventh) are called the Dark Ages, because during those years civilization in Europe relapsed into semi-barbarism, and scientific, artistic and literary pursuits were almost entirely abandoned.

Latin had been the language of intellectual Europe up to the time of the fall of Rome (476 A.D.) and one of the influences that led up to this benighted period was that Southern Europe was overrun by so-called barbarians from Germania in the north—the Angles and Saxons, who settled in Britain; the Franks, Burgundians and Goths, who settled in Gaul (now France) and Germany; the Vandals who settled in Spain, and the Lombards, who settled in Italy.

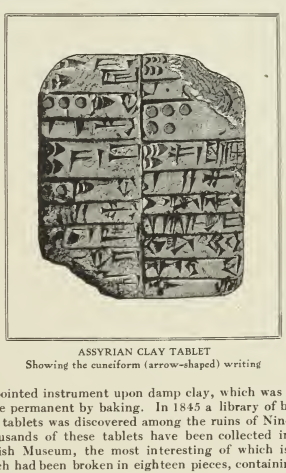
In Italy, Spain and Gaul the Latin-speaking natives far outnumbered the invaders, and the Germanic conquerors were forced to learn something of Latin. The present languages of those countries are the result of that attempt. The language of the Germanic Angles and Saxons was used in Britain after their invasion of that country, but was modified by the French-speaking Normans who conquered England in the eleventh century. Thus Latin as a common language died.

Altho dead to most of the population of Europe, Latin was made the official language of the Christian church, and, during that period of the Middle Ages when French, Spanish, Italian and English were in a state of evolution, it afforded a means of keeping alive in written books the knowledge the world had gained before the dark curtain of ignorance was rung down.

Manuscript books are so-called from the Latin words *manu scripti*, meaning "written by hand," and the initials of these two Latin words are frequently used for the word manuscript, i.e., "MS."

The materials upon which books were written have at various times been clay, stone, wood, lead, skin, papyrus and paper.

Looking back six thousand years to the beginning of recorded time we find the Chaldeans (Babylonians and Assyrians) writing arrow-shaped characters with a sharp



ASSYRIAN CLAY TABLET
Showing the cuneiform (arrow-shaped) writing

tri-pointed instrument upon damp clay, which was then made permanent by baking. In 1845 a library of baked clay tablets was discovered among the ruins of Nineveh. Thousands of these tablets have been collected in the British Museum, the most interesting of which is one which had been broken in eighteen pieces, containing an account of the Flood.

Twenty-five hundred years before the Christian era, when the great pyramids were being built, the Egyptians wrote upon papyrus, a plant growing on the banks of the Nile. The inner portion of the plant was stripped, the strips laid across each other, pressed and dried. The squares of material thus made were then joined together to form a long strip which was rolled around a rod.

Upon papyrus is written one of the oldest "books" in the world, the "Book of the Dead," now in the British Museum. This is a literary work of a semi-sacred character, and copies were placed in the tombs with deceased

Egyptians, whence its name. A reproduction of a portion of this book is given on the next page.

Supposedly under the patronage of the Egyptian ruler, Rameses II., about thirteen hundred years before Christ, many books on religion, law, medicine and other subjects were written, and a great library was accumulated.

The Chinese wrote with a stylus or brush upon tablets of bamboo fiber. It is impossible accurately to determine the antiquity of Chinese methods, as the extravagant and often unsubstantiated claims of historians antedate those of modern discovery. Ink, paper, and printing from blocks were all supposedly invented by the Chinese early in the Christian era, and even the first use of separate types is credited to Pi-Shing, a Chinese blacksmith. It may be relevant to suggest that the old-time "blacksmith" joke and the printing-term "pi" are derived from this source.

Dressed skins and palm leaves were used by the Hindoos, and writings in Sanscrit were probably done in the temples by the Brahmins, the priests and philosophers of early India. The Vedas, sacred writings as old as 2000 B.C., formed a big portion of the Hindoo literature.

The Hebrews wrote upon stones and animal skins. In this manner they preserved the Old Testament portion of the Bible, and gave to posterity one of the most wonderful books ever written.

The ancient Phœnicians were commercial people, and being such did very little in producing literature; yet it is to them that we owe the present Roman alphabet. The illustration on a following page shows how this transition came about. There is a slight resemblance between some of the twenty-two characters in the Phœnician alphabet and certain picture writings of the Egyptians, whose hieroglyphic alphabet consisted of several hundred characters and was as cumbersome as is the Chinese alphabet with its several thousand characters.

The Greeks received their alphabet directly from the Phœnicians, there being a tradition that one Cadmus introduced it into Greece. Some writers claim that "Cadmus" merely signifies "the East" and does not refer to an individual. The names of the first two letters of the Greek alphabet, Alpha and Beta, are similar to those of many other languages, and the word "alphabet" is derived from these two letters.

In Greece, especially at Athens, before manuscripts became numerous, lectures and public readings were important features of intellectual life.

The poems of Homer, supposed to have been composed about 880 B.C., were not put into writing until 560 B.C., and during this period of more than three hundred years they were retained in the memory of bards, by whom they were sung or recited.

"Plutarch's Lives," one of the best known Greek literary works, was written in the second century, A.D.

The Greek nation is generally acknowledged to have been one of the most intellectual of ancient times, yet it is a peculiar fact that only the boys were given an education, the intellectual development of women being considered unnecessary.

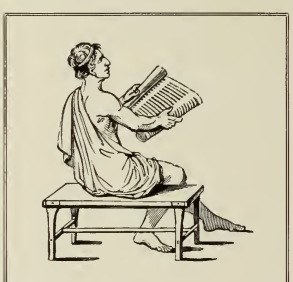
Copying of manuscripts was often a labor of love. Demosthenes, the great philosopher, is said to have transcribed with his own hands the eight books of Thucydides on the history of the Peloponnesian War.

Many of the Greek manuscripts were written by scribes and copyists who were slaves, and some of these slaves developed much talent of a literary kind.

The Greeks imported papyrus as a writing material, until one of the Ptolemies, in the interests of the Alexandrian library, decreed that no papyrus should go out of Egypt. This led to the development of parchment, so named from the city of Pergamus, where it was first made. Parchment is the skin of calves, goats or sheep, cleaned and smoothed.

In the days of militant Greece, Alexander the Great conquered Egypt, and in the year 332 B.C. founded Alexandria. When at his death Alexander's empire was divided among his generals, Egypt fell to the lot of Ptolemy, surnamed Soter. Thus began a dynasty of Egyptian kings known as Ptolemies, ending in 30 B.C. at the death of Cleopatra, the last of the line. The second Ptolemy, surnamed Philadelphus, founded the great Alexandrian library, which accumulated over five hundred thousand rolls of manuscript, mostly brought from Greece. The length of the rolls varied from small ones of two hundred lines to massive scrolls of one hundred and fifty feet when unwound.

There is a legend that Ptolemy Philadelphus was so impressed with the appearance of a roll of parchment containing in gold letters the sacred scriptures of the Hebrews, that, about 270 B.C., he caused their translation to be made into Greek. This, it is said, was done in Alexandria in seventy-two days by seventy-two learned



ANCIENT ROMAN READING A MANUSCRIPT ROLL
From a painting found at Pompeii

Jews from Jerusalem. Hence the name "Septuagint," which has always been applied to that Greek version of the Old Testament.

Julius Cæsar, the Roman conqueror, whom Shakespeare designated "the foremost man of all this world," about the year 30 B.C. visited the city of Alexandria and became interested in Cleopatra, the Egyptian queen. This led to a war with King Ptolemy, and during a fierce battle Cæsar set fire to the Egyptian fleet. Unfortunately the flames extended to the Alexandrian library and destroyed the greater part of its magnificent collection of manuscripts.

Gradually after that, Rome superseded Alexandria as an intellectual center, as Alexandria had previously superseded Athens. The conquest of Greece, over a hundred years before had been the cause of many Greek scholars and philosophers taking up their abode in Rome. This, with the fact that a great number of scribes and copyists had involuntarily come to the Eternal City because of the fortunes of war, helped to develop in the Romans an interest in literature.

During the period of Roman history identified with Julius Cæsar there were customs in manuscript making that are interesting in their suggestion of modern newspaper methods. In fact, Cæsar is credited as having been the founder of the newspaper.

MARCI TERENTII VA
RRONIS RERVM RV
STICARVM LIBER IIAD
NIGRVM TVRAMIVM
PREFATIO



IRI MAGNI
nostri maiores
non sine causa
præponebant
rusticos romanos urbãis.
Vt rum enim q in uilla ui
uunt ignauiores q̃ qui in
agro uersantur in aliquo
opere faciundo sic qui in
oppido sederent : q̃ q rura
colerent desidiosiore pu
tabant. Itaque annũ ita
diuiserũt : ut nonis mo

E dicta rumpent iura nongetæ
N onseres infidiq; perfe
N on tanaim prope flumen ortu
N os q; & profestis lucibus & sacris
I nter iocosi munera liberi ·
C um prole matronus q; nrãs
R ite deos prius adprecata
V irtute funeros more patrum duces
L idis remixto carmine tybiis
T roiamq; et anchisen & almæ
P rogeniem ueneris canemus :
Q H F carminum liber quartus et ultimus
finit :

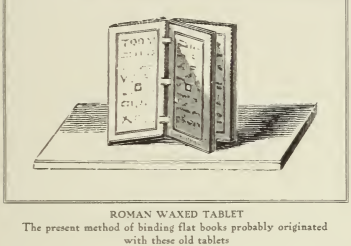
EPODON AD MECENATE

Bis liburnis inter alta nauĩm
Amice propugnacula
Paratus omne cæsaris periculum
S ubire mecenas tuo
Q uid nos quibus te uita superstite
I ocunda si contra graues
V trum ne tussi persequemur otium
N on dulce ut tecum simul
A n hunc laborem mente laturi decet
Q uem ferre non molles uiros
F eremus · & te uel per alpium iuga

The rich, refined style of Italian manuscript books of the Fifteenth Century, at the time of the introduction of typography into Italy

He introduced the daily publication of the news of the Roman Senate and People, a radical change from the previous custom of issuing yearly news-letters known as the Annals. The acts of the senate were reported by trained writers known as tabularii, or inscribers of tablets, and were revised and edited before publication by a senator appointed to that duty. Abbreviated forms of writing were used in "reporting," a sort of short-hand which enabled the scribe to write as rapidly as a man could speak. Cæsar himself wrote his letters in characters which prevented them being read by his enemies.

The "Acts of the Senate" grew into a diary of general news, known as the "Acta of the City," and it is likely



ROMAN WAXED TABLET
The present method of binding flat books probably originated with these old tablets

that the educated slaves in the families of public men were called into service to duplicate copies for circulation.

Altho the Emperor Augustus, who reigned in Rome at the beginning of the Christian era, discontinued publishing the Acts of the Senate, he encouraged the writing and copying of books to such extent that the period is a memorable one in literature. The classic authors, Virgil and Horace, wrote at that time, and many other important manuscripts were produced.

Slave labor was utilized for copying, and large editions of manuscript rolls were produced with an ease that rivaled the later method of the printing press. In such instances it was the custom for a reader to read aloud to, say, one hundred trained writers. The possibilities of this process may be imagined. Horace allowed his slaves rations which were so meager that the entire cost of production, including papyrus and binding, of a small book was equivalent to about twelve cents in United States coin.

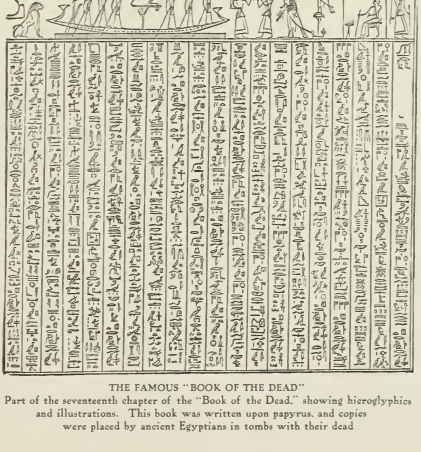
Thus it will be seen that in the days of the Roman Empire books were plentiful and cheap because of slave labor, just as they are cheap in modern times because of machinery.

For most of their books the Romans, as had the Egyptians and Greeks before them, used rolls of papyrus wound about rods. Ordinarily these rods were made of wood, but for highly-prized manuscripts, rods made of ivory with gold balls at the ends, were used, and the writing in such cases was on purple-colored parchment, elaborately decorated with gold or red ink.

The present style of flat sheet books probably originated with the use by the Romans of tablets of wood or metal, wax-coated, on which memoranda was scratched with the stylus. Several tablets were hinged together and the wax surface was protected by raised edges in the manner of the modern school slates (see illustration). This led to the use of several leaves of vellum fastened together and enclosed by richly carved ivory covers, a form that came into use about 300 A.D., shortly before Constantine removed the Roman capital to Constantinople. Constantinople naturally became the center of civilization, and the work of transcribing manuscripts was taken up in that city. In the eighth century the reigning emperor, in order to punish the transcribers for insubordination, caused the library at Constantinople to be "surrounded by vast piles of faggots, which being fired at a given signal, the whole building was totally destroyed, along with its twelve scribes and chief librarian and more than thirty thousand volumes of precious manuscripts." It seems to have been a favorite method of punishment during the Middle Ages, for those in authority to destroy valuable manuscripts.

While, as we have seen, with the fall of the Western Empire of Rome, the drift of literature was toward the East, there remained in the West a dim light that was kept burning thru the six hundred years so fittingly called the Dark Ages. This light came from the monasteries of Europe, in which little bands of devoted men were transcribing and decorating the holy writings used by the Roman Christian church.

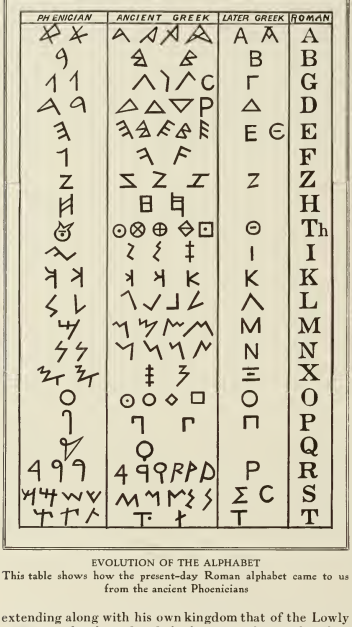
The Christian church as an organization became powerful after the Roman Empire declined, and the monopoly of learning which the church possessed during the Dark Ages gave it such a superior knowledge and power that the Church of Rome granted authority to kings, and took it away, at its pleasure. A memorable instance of this power took place in the eleventh century when Hildebrand, who as head of the church was known as Pope Gregory VII., forced Henry IV. of Germany who had



THE FAMOUS "BOOK OF THE DEAD"
Part of the seventeenth chapter of the "Book of the Dead," showing hieroglyphics and illustrations. This book was written upon papyrus, and copies were placed by ancient Egyptians in tombs with their dead

offended him, to seek pardon in a most humiliating manner. Henry stood barefoot in the snow for three days, before Hildebrand would pardon him.

On one occasion previously to the event mentioned above, Charlemagne (Charles the Great), king of the Franks, who was crowned by Pope Leo III. and saluted as Emperor of the West, was so mistakenly zealous in



EVOLUTION OF THE ALPHABET
This table shows how the present-day Roman alphabet came to us from the ancient Phoenicians

extending along with his own kingdom that of the Lowly Nazarene, that he ordered the hanging of more than four thousand prisoners before the Saxons would consent to be baptized and conquered.

Latin as a language is dead, so far as the secular world is concerned, but since the seventh century it has been the official language of the Church of Rome. All manuscripts produced by monks after that time, whether written in Britain, Germany or Italy, are in Latin, and the services of the Roman Catholic Church are conducted in that language even today. In the year 1080 the King of Bohemia asked Hildebrand, the Papal head of the church, for permission to have the services performed in the language of the people. This request Hildebrand refused, saying: "It is the will of God that his word should be hidden, lest it should be despised if read by every one."

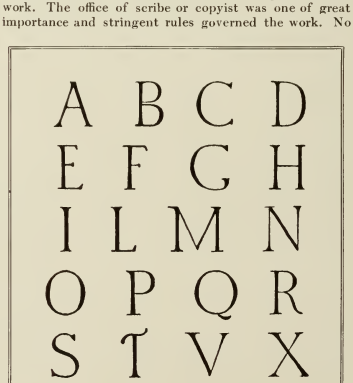
In 1229 a council of the church published a decree which not only strictly forbade the translation of the Bible into a "vulgar tongue," but also forbade all but the clergy to have copies in their possession.

In spite of these mandates, translations of various portions of the Bible were made into common tongues, but at great risk. William Tyndale set about to translate the Bible into English, vowing that ere many years he would cause the plough-boy to know more of the scriptures than did the priests. By 1526 he had completed the New Testament, but his books were burned in the public squares as soon as completed. Ten years later Tyndale was burned, as had been his books.

In 1534 Martin Luther completed his wonderful translation into German of the entire Bible, and gave to the people what had previously been denied them.

We will now consider the making of manuscript books in the Middle Ages. In the early days of the Christian church, persecution was so severe that Christians lived in hiding, or secluded themselves from the outer world to worship. This condition led to the existence of a class of men known as monks (from a Greek word *monos*, meaning "alone"). At the beginning of the sixth century, an earnest, conscientious Christian, now called Saint Benedict, set out to reform the evils then prevalent in monastic life. One of his theories was that the monks should spend their time, not in idleness, but in manual labor, in teaching the youth, and in copying manuscripts. The Benedictine monks, as the followers of Benedict are known, were the main agents in spreading Christianity and keeping learning alive during the Dark Ages. Their mode of living became so popular that, it is said, there were at one time thirty-seven thousand monasteries or cloisters in existence.

One of the occupations of the Benedictine monks was that of copying manuscripts, and in some monasteries a room known as the scriptorium was set apart for such work. The office of scribe or copyist was one of great importance and stringent rules governed the work. No



CAPITAL LETTERS OF THE ANCIENT ROMANS
From inscriptions carved in stone

writing was done by artificial light, talking was prohibited, and none but the scribes were allowed in the room. The tools were quill pens, knives to cut the quills, pumice stone to smooth the surface of the parchment, awls and rulers with which to make guide-lines, and weights to keep down the pages. Parchment and vellum, the former made of the skins of calves, goats or sheep, the

latter of the skins of unborn lambs and kids, were the materials written upon. Black ink was commonly used for the text of books; and vermilion, an orange-red ink made of red clay, was used for titles and important parts of the text. The portions in red were known as rubrics, from *rubrica* (red earth).

Illuminating was done to some extent in the monasteries, but illuminators other than monks were often called upon to assist in this work. This practice led to queer combinations, as sacred writings were frequently

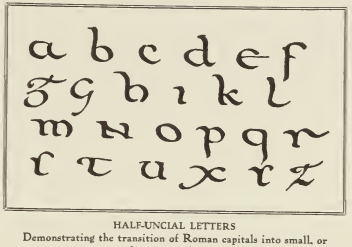


UNCIAL LETTERS OF THE SIXTH CENTURY
These letters show the Roman capitals assuming the shape of the later Gothic, or text, letters

decorated with monkeys and other animals and birds, which might have afforded appropriate decoration for an account of the Flood.

After the parchment was prepared and before beginning to write the scribe would scratch his guide-lines upon it with an awl. The position of the page and the lines of lettering were thus indicated, the page guide-lines extending to the edge of the parchment. The scribe's work was principally that of copying (setting reprint, printers would say) from a book on the reading desk at his side. He was supposed strictly to "follow copy," and his work was compared occasionally by a person known as a corrector. The black writing finished, the skins were passed to the rubricator or illuminator, if the manuscript was to be elaborately treated.

The colored plate shown as a frontispiece is from an old print and pictures a scribe at work. He is writing the text on a sheet of parchment held in place by a weight. The book from which he is copying is in front of him, above his writing desk, and his copy is indicated by a guide such as printers still use. Ink pots and pens are in place and an elaborate library is evidently at his disposal. The picture



HALF-UNCIAL LETTERS
Demonstrating the transition of Roman capitals into small or lower-case letters

is defective in perspective but is withal rather interesting.

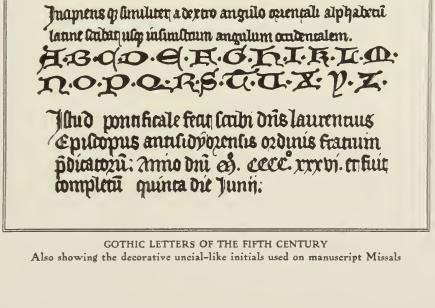
The most beautiful and elaborate specimen of the illuminator's art now in existence is the famous "Book of Kells," a copy of the Gospels written about the seventh century. It is notable because of the excellence of its decoration, the endless variety of initial letters it contains, and the careful lettering. The scribes and illuminators of Ireland have a lasting monument in this book, as it is supposed to have been produced in the monastery of Kells, founded by St. Colombo.

Gold, red and blue were favorites with the illuminators, the burnished gold leaf adding richness to the brilliancy of the effect.

Manuscript books were ordinarily bound in thick wooden boards covered with leather, but there are books yet preserved the boards of which are of carved ivory, and others that are inlaid with precious stones.

The books associated with the Middle Ages most familiar to us, are the Missal (mass-book) containing the services of the celebration of the mass; the Psalter (book of psalms) containing the psalms used in church services; the Book of Hours, containing prayers and offices for the several hours of the day, and the Donatus, a short Latin grammar, the work of Aelius Donatus, a Roman grammarian of the fourth century.

When printing was invented the first types used were imitations of the current Gothic lettering, known to us as Black Letter, Old English, etc. A few years later, when typography was introduced into Italy, the types



GOTHIC LETTERS OF THE FIFTH CENTURY
Also showing the decorative uncial-like initials used on manuscript Missals

were cut in imitation of the lettering selected for use by the scribes of the Italian Renaissance, which lettering is familiarly known in our time as Roman. The capitals of this Roman lettering are fashioned after those used in ancient Rome, and the small or lower-case letters are after the Roman writing known as minuscule, of the twelfth century.

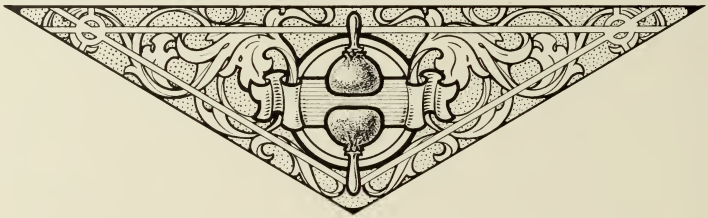
The ancient Roman writing was all capitals, and as found on stamps and coins was of the character of the modern so-called "Gothic" (plain strokes, without the small cross strokes known as serifs). The more carefully made Roman capitals, as carved on monuments and buildings, are not unlike the present type-faces known as Caslon and French old style.

The evolution of Roman capitals into the small or lower-case letters of the present day is traced in the writing called *uncial*, in which the letters A, D, E, H, M, Q are rounded and altered in appearance. More changes developed the writing known as *half-uncial*, in which only the N and F retain the appearance of Roman capitals. The small (lower-case) letters became known as *minuscule*, as contrasted with *majuscule*, or capital letters. (See reproductions on preceding pages.)

From this point book writing developed in two directions: one toward the heavy pointed stroke of the churchly Gothic style, and the other, guided by Charlemagne in the eighth century, to the style of Roman letter used by Jenson and other printers of Venice, Italy, in their classic printing of the fifteenth century. Our old-style Roman types are from this source.

Another style, called *cursive*, was the carelessly executed handwriting used for ordinary purposes, and in that respect may be likened to our own business script.

Thus as the fifteenth century dawned upon Europe we find literature and learning locked up in the cells of the monks, while outside, the hosts of people who for ten centuries were wandering in semi-darkness, had reached an elevation which showed them a new existence coming with the intellectual awakening that was then already upon them. ✣ ✣ ✣ ✣ ✣ ✣ ✣



Dñica die⁹ post festū ānūciatis · Inuitatoriū,

Regē magnū dñm venite adoremus, ps Venite:
Dñica die⁹ post festū epiē Inuitatoriū·

Adorem⁹ dñm qui fecit nos, Ps venite aū Seruite·

Beatus vir qui non abijt in Euouae· consilio impioꝝ ī et in via pcātoꝝ nō stetit: ⁊ in cathedra pestilēcie nō sedit, Sed ī lege dñi voluntas ei⁹: et in lege eius meditabit die ac nocte, Et erit tanq̄ lignū qđ plātatū iuxta decursus aquaꝝ: qđ fructū suū dabit in tpe suo Et folīū ei⁹ nō defluet: ⁊ oīa q̄cūq̄ faciet psperabūt, Non sic impij non sic sed tanq̄ puluis quē proicit ventus a facie terre, Ideo non resurgūt impij in iudicio: neq̄ pcātores in cōsilio iustoꝝ Quōm nouit dñs viā iustoꝝ: ⁊ iter impioꝝ peribit, Gloria p

Portion of a page (full size) from Fust and Schoeffer's Psalter of 1457
The first book with a printed date; with woodcut initials and decoration

THE ORIGIN OF TYPOGRAPHY

THE invention of typography in the fifteenth century marked the beginning of a new civilization and the end of the medieval thousand years. The Middle Ages may be said to have begun with the capture of Rome by the Vandals in 455 A.D., and to have ended with the production of what is considered the first printed book in 1455.



FRENCH PLAYING CARD
A block print of the fifteenth century

As has been shown, during most of the thousand years preceding the invention of typography, ignorance and superstition reigned thruout Europe, despite the efforts of Charlemagne and others to revive learning and encourage interest in books. The popular mind had become so perverted that ability to read and write, and love for art were considered proofs of effeminacy.

As the medieval period neared its close, the brain of man became more active; he began to reason and to understand much that before had been mystery. Interest was manifested in the problems of science and religion, and notable things were accomplished by artists and craftsmen. It seemed as if the intellect of mankind was awakening from a long sleep, and civilization was being born again.

As the light of the new intelligence shone upon the earth, and Europe rubbed its dazzled eyes, TYPOGRAPHY, the star that was to light the way to modern knowledge and achievement, appeared.

Printing with separate metal types, while involving a new principle, was to some extent a development of other methods. The evolution from manuscript books to block books, and from block books to books printed from types occurred quietly in the natural course of events; so quietly, indeed, that there is mystery surrounding each change of method.

In the early part of the fifteenth century, when writing was the only agency used for making books, the demand for playing cards and sacred pictures necessitated a method of reproduction more rapid than the old; and thus engraved wood blocks were introduced.

As the desire for knowledge outgrew the productive resources of the russet-gowned scribes, men with a mechanical turn of mind began to engrave pages of books on wooden blocks, a process which, tho extremely tedious, afforded a means of partly satisfying the need, and which became the stepping stone to the invention of printing with separate types. The block books, as they were

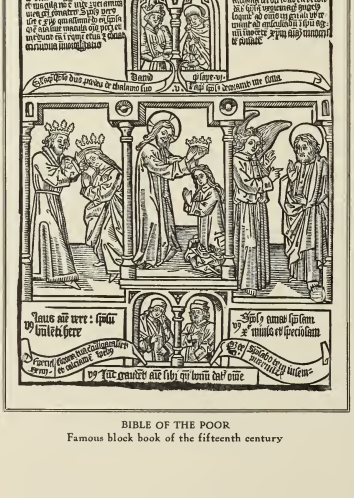


IMAGE PRINT OF 1423
The first block print with a date

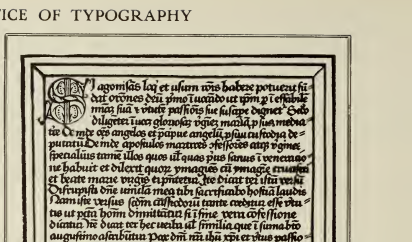
called, sometimes contained whole pages of reading matter, each letter cut in relief on the face of the wood, and frequently the page included a large illustration carelessly drawn and crudely engraved. The early method of printing block books was by placing the paper on the inked surface and rubbing the back. Only one side was printed and a brown distemper ink (a kind of watercolor) was used. Simply constructed presses, prototypes of the modern hand press, were employed by block-book makers in later years. Playing cards and image prints were popular products of the block-book period, and after being printed were colored by means of stencils. A French playing card of the fifteenth century is reproduced on the preceding page, as well as a print illustrating the old legend of St. Christopher carrying the Infant Jesus across a river. This last-mentioned print is dated 1423, is 8¼ x 11¼ inches, and is the oldest dated specimen of printing.

The invention of *printing* really dates from the time books were printed from wooden blocks, altho the more important invention, that of *typography* (printing with separate types), is also known by the general word "printing." The first block books, probably Donatuses, may have been printed in Holland. The "Donatus" is a Latin grammar, and received its name from its author, Ælius Donatus, a Roman grammarian of the fourth century. It is a small book of not more than thirty-four pages printed on parchment, and had a large sale.

There is a morbid side to human nature, and it has been with us since the beginning. Today it finds delight in perusing in the sensational newspapers detailed descriptions of murders, train wrecks, and other happenings in which blood is spilled. During the Middle Ages it prevailed, and is reflected in the pictures that have come down to us in the block books. A doleful atmosphere is present in the block book "Ars Moriendi" (Art of Dying), whose illustrations show weeping angels and leering demons, weird settings that are magnified by the crudeness of the engravings.



BIBLE OF THE POOR
Famous block book of the fifteenth century



TEXT PAGE FROM A BLOCK BOOK
"Ars Moriendi," printed in the fifteenth century

The "Biblia Pauperum" (Bible of the Poor) is another block book very popular in the days preceding the invention of typography. It is a book of about forty pages, consisting principally of illustrations of the important happenings as told in the Scriptures. The book was for the use of illiterate monks, and those who did not have access to the elaborate manuscript Bibles.

A book of similar purpose, but more complete than the Bible of the Poor, is called "Speculum Humanæ Salvationis" (Mirror of Human Salvation). This book literally presents the transition from block books to typeprinted books, for of the sixty-three pages in one edition twenty are printed from wood blocks and forty-three from separate types (see reproductions herewith). The printed page of the "Mirror" is a trifle larger than the page that is now being read. Almost every monastery in Europe contained copies of the "Speculum."

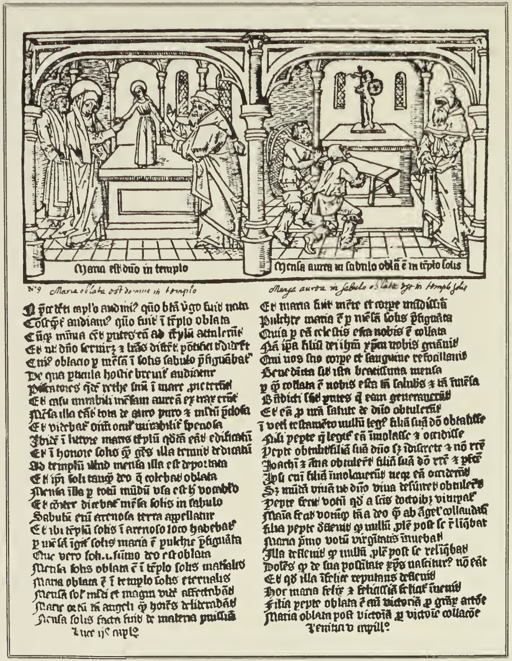
When, where and by whom was typography invented? It is surprising that there should be any real uncertainty about the facts connected with the invention of typography, but some uncertainty does exist, and various opinions and conclusions are set forth in books on the subject. The new method of printing was invented in the midst of indifference and ignorance, and for many years but few cared that it had come among them.

The inventor of typography, whether Coster or Gutenberg, was too modest to claim the credit in a substantial way, as he failed to print his name on the first books done by the new method.

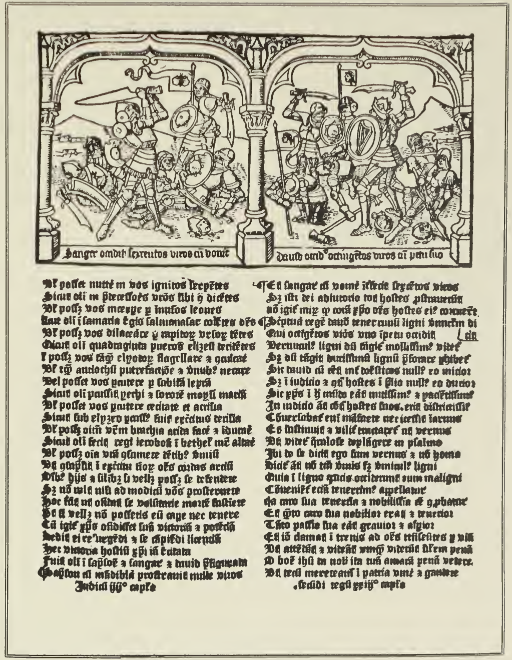
This modesty, or whatever else it may have been, opened the way for almost every European country to claim the honor of having been the home of the invention. However, all claims have been disproved excepting those of Germany and Holland, and as the argument now stands the weight of the evidence is with Germany.

C. H. Timperley, in his "Dictionary of Printing" (1839) says that of those who had written on the subject up to his time, one hundred and nine favored Mainz and twenty-four favored Haarlem as the birthplace of typography.

There is indisputable evidence to prove that typography was practiced by Gutenberg at Mainz, Germany, from 1450 to 1455, and that the art spread from that city to all parts of Europe. There is no doubt about that. The only thing which can lose to Gutenberg and Germany the credit of the invention is proof that another man printed from separate types in another country previous to 1450. Certain investigators have attempted to supply this proof, as we shall see.



PAGE PRINTED FROM AN ENGRAVED WOOD BLOCK
From the "Mirror of Human Salvation"
By an unknown Dutch printer



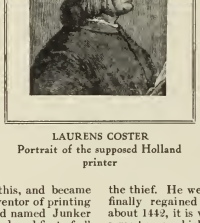
PAGE PRINTED FROM SEPARATE METAL TYPES
From the "Mirror of Human Salvation"
By an unknown Dutch printer

The pretensions of Holland are that one Laurens Janszoon Coster (Lawrence, son of John, the sexton or sheriff) printed with separate types about the year 1430 at Haarlem.

The earliest testimony on the subject is a chapter in the "Chronicle of Cologne" (1499) wherein the author speaks of information about the invention of typography received by him from Ulrich Zell, who printed books at Cologne, Germany, as early as 1464. He states that the "art was discovered first of all in Germany, at Mainz on the Rhine," and that "the first inventor of printing was a citizen . . . named Junker Johan Gutenberg." This statement is added to by the assertion that the new art "found its first prefiguration in Holland in the Donatuses which were printed there before that time." It has been argued that the last assertion refers to block books.

An extract from the Cologne-Chronicle account may be of interest:

> This highly valuable art was discovered first of all in Germany, at Mainz on the Rhine. And it is a great honor to the German nation that such ingenious men are found among them. And it took place about the year of our Lord 1440, and from this time until the year 1450, the art, and what is connected with it, was being investigated. And in the year of our Lord 1450, it was a golden year, they began to print, and the first book they printed was the Bible in Latin; it was printed in a large letter resembling the letter with which at present missals are printed. Altho the art was discovered at Mainz, in the manner as it is now generally used, yet the prefiguration was found in Holland, in the Donatuses, which were printed there before that time. And from these the beginning of the said art was taken, and it was invented in a manner much more masterly and subtle than this, and became more and more ingenious. . . . But the first inventor of printing was a citizen of Mainz, born at Strassburg, and named Junker Johan Gutenberg. From Mainz the art was introduced first of all into Cologne, then into Strassburg, and afterwards into Venice. The origin and progress of the art was told me verbally by the honorable master Ulrich Zell, of Hanan, still printer at Cologne, anno 1499, by whom the said art came to Cologne.



LAURENS COSTER
Portrait of the supposed Holland printer

There was printed in the year 1561 an address to the town officers of Haarlem by Dierick Coornhert, an engraver, in which he stated that he was

> often told in good faith that the useful art of printing books was invented, first of all, here in Haarlem, altho in a crude way, as it is easier to improve on an invention than to invent; which art having been brought to Mainz by an unfaithful servant, was very much improved there, whereby this town, on account of its first having spread it, gained such a reputation for the invention of the art, that our fellow-citizens find very little credence when they ascribe this honor to the true inventor. . . . And because I implicitly believe what I have said before, on account of the trustworthy evidence of very old, dignified and gray heads, who often told me not only the family of the inventor, but also his name and surname, and explained the first crude way of printing, and pointed with their finger the house of the first printer out to me.

It will be noticed that Coornhert fails to mention the name of the alleged inventor, the location of his house, or the date of the invention. The claim that "the useful art of printing books was invented, first of all, here at Haarlem, altho in a crude way," may refer to the printing of block books and not to typography.

The claims of Holland were first presented definitely about 1566 in a history of the Netherlands called "Batavia," the author of which was known in his own tongue as Adrian de Jonghe; in English as Adrian the Younger, and in Latin as Hadrian Junius. The story as written by Junius has been dubbed the "Coster Legend" and it reads in part as follows:

> About one hundred and twenty-eight years ago there dwelt in a house of some magnificence (as may be verified by inspection, for it stands intact to this day) in Haarlem, near to the market, and opposite the royal palace, Laurentius Joannes, surnamed Ædituus or Custos, by reason of this lucrative and honorable office, which by hereditary right appertained to the distinguished family of that name. . . . When strolling in the woods near the city, as citizens who enjoyed ease were accustomed to do after dinner and on holidays, it happened that he undertook as an experiment to fashion the bark of a beech tree in the form of letters. The letters so made he impressed the reverse way, consecutively, upon a leaf of paper, in little lines of one kind and another. . . . Thereupon he made, by the addition of letters, explanations for pictures on engraved wood. Of this kind of printing, I myself have seen some stamped block books, the first essays of the art, printed on one side only, with the printed pages facing each other, and not upon both sides of the leaf. Among them was a book in the vernacular written by an unknown author, bearing the title "Spieghel onzer Behoudenis" [*Dutch edition of the "Mirror of Salvation," two pages of the Latin edition of which are here shown*]. . . . He subsequently changed the beech-wood letters for those of lead, and these again for letters of tin, because tin was a less flexible material, harder and more durable. To this day may be seen in the very house itself . . . some very old wine flagons, which were made from the melting down of the remnants of these very types. The new invention met with favor from the public and . . . attracted purchasers from every direction. . . . He added assistants to his band of workmen, and here may be found the cause of his troubles. Among these workmen was a certain John. Whether or not, as suspicion alleges, he was Faust . . . or another of the same name I shall not trouble myself to ascertain. This man, altho bound by oath to the typographic art, when he knew himself to be perfectly skilled in the operation of type setting, in the knowledge of type founding, and in every other detail appertaining to the work, seized the first favorable opportunity . . . and flew into the closet of the types, and packed up the instruments used in making them that belonged to his master, and . . . immediately after slunk away from the house with the thief. He went first to Amsterdam, thence to Cologne, and finally regained Mainz. . . . Within the space of a year, or about 1442, it is well known that he published, by the aid of the same types which Laurentius had used in Haarlem, the "Doctrinal" of Alexander Gallus . . . and also the "Treatises" of Peter, of Spain . . . I remember that Nicholas Gailius, the preceptor of my boyhood, a man of tenacious memory, and venerable with gray hairs, narrated these circumstances to me. He, when a boy, had more than once heard Cornelis, an old bookbinder and an underworkman in the same printing office when not an octogenarian and bowed down with years, recite all these details as he had received them from his master. . . .

This is the strongest proof the friends of Coster can present, and it has been thoroly dissected by investigators representing both sides of the controversy. The weak points of the document appear to be:

(1) The date of the experiment with wood letters in the garden (about 1440) does not leave enough time for completion of the invention of separate metal types and the equipment of a large printing office until the theft which Junius says occurred in 1441.

(2) The date of the theft of 1441 does not reconcile itself with the fact that Gutenberg in 1436 was probably experimenting with his invention at Strassburg.

(3) The claim that a Dutch edition of the "Mirror of Salvation" was printed with separate types cut from wood seems doubtful, because even the best modern machinery has not demonstrated that wood type can be made as accurately as is necessary for arrangement of small types in a massed page. When it is considered that the size of types used on the edition mentioned was about fourteen point, and the lines were printed in alignment, the modern printer is sure to question the accuracy of the assertion.

Four editions, two in Latin and two in Dutch, of the "Mirror of Salvation," are known to exist, all printed

from types except twenty pages of the second edition which are printed from engraved blocks. They are the work of some early printer of Holland, whether his name was Coster or whether the books were printed before or after 1450 will probably never be ascertained.

One Peter Scriverius in 1628 wrote a new version of the invention in which he says that "In the year 1428, Laurens Coster, then a sheriff of Haarlem, strolled into the Haarlem woods. He took up the branch of an oak-tree, cut a few letters in relief on the wood, and after awhile wrapped them up in paper. He then fell asleep, but while he slept, rain descended and soaked the paper. Awakened by a clap of thunder, he took up the sheet, and to his astonishment discovered that the rain had transferred to it the impress of the letters," etc.

Junius had placed the date of Coster's invention at about 1440; Scriverius put it at 1428. The date was again changed, this time to 1420, by Marcus Boxhorn, who wrote on the subject in 1640.

In 1722 a statu e of Coster was erected in Haarlem, but no date was placed upon it.

A "true and rational account of the invention" was published at Haarlem by one Leiz in 1742, which gives in detail the supposed events of Coster's life as a printer from the cutting of the wood letters on the tree bark in 1428 to his death in 1467, but does not reveal the source of information.

Gerard Meerman, a learned but impractical writer of Rotterdam, in 1765 published a book, "Origines Typographical," and comes to the conclusion that typography was invented by Louwerijs Janszoon, known as Lourens Coster, who was sheriff at various times between 1422 and 1434, and who died between 1434 and 1440; he used separate wooden types about 1428 or 1430, and did not (as Junius had claimed) use lead or tin types; he was robbed on Christmas night 1440 by Johan Gensfleisch (elder brother of John Gutenberg), who carried the art to Mainz; he printed one edition of the "Mirror" from wooden types.

In the early part of the nineteenth century a scientific society of Holland offered a prize for the best treatise on the subject of the invention and in 1816 Jacob Koning was given the award for his essay, "The Origin, Invention and Development of Printing." Koning was the first writer on the subject to make researches in the Haarlem archives and in his book he claimed to have carefully collected from the registers, account books, and other official data all the entries that could throw light on the subject, and to have got together all the documentary evidence to be found.

The investigations of Koning, as reported by himself, corroborated some of the details of the stories of those who preceded him, and he found that Louwerijs Janszoon lived at Haarlem from 1370 to 1439, when he died.

For many years the discussion stood as Koning had left it and Coster was universally given equal honors with Gutenberg as the inventor of typography, but for several years previous to 1869 rumors of errors and defects in the Haarlem claim were in circulation in Holland.

Dr. Anton Van der Linde took up the task of investigating these rumors and the results of his labors were given in a series of articles in the *Dutch Spectator* during 1870. These articles were revised and issued in book form under the title, "The Haarlem Legend of the Invention of Printing."

Van der Linde showed how Coster's cause had been bolstered by Koning and others with misrepresentations, evasions and even forgeries, and Holland practically surrendered its claims and altered its school books to meet the new conditions.

The town records revealed no mention of printing in connection with Louwerijs Janszoon the sheriff who died in 1439, or with the Laurens Janszoon Coster shown by these items:

1436—Laurens Janszoon Coster inherited a seat in a "Christmas Corporation" from his father Jan Coster.
1441—Sold oil, soap and tallow candles.
1442—Repaired the lantern in the church tower and sold more candles, oil and soap.
1447—Sold more candles.
1451—Was paid for wine delivered to the Burgomaster.
1454—Was owed by the town seventeen gilders for a dinner supplied the Count of Oostervant.
1474—Paid war taxes.
1475—Paid a fine.
1483—Left Haarlem.

Van der Linde went to Germany as librarian of the royal library at Wiesbaden, became *Von* der Linde and in 1878 published an enlarged edition of his former book under the title "Gutenberg," in which he argued that Gutenberg was the inventor of typography.

In 1879 J. H. Hessels, who had translated into English Van der Linde's first book, was asked to write a review of the new book, "Gutenberg," and in doing this he became so interested in the subject that he began a careful investigation into the question. He afterward declared in the preface of his book "Gutenberg" (1882), "Had I myself been able to realize beforehand the time, the trouble, and the expense that this Gutenberg study would cost me, I should have abandoned the subject at the outset." But the work was so infatuating that in 1887 he published another book: "Haarlem, the Birthplace of Printing; not Mentz."

To demonstrate the fickle workings of the human mind it may be interesting to note that in his book of 1882 Mr. Hessels wrote, "I have never made any thoro examination of the Haarlem question, but such inquiries as I have made have led me to believe that the Haarlem claim cannot be maintained." Contrast this with the title of his book of 1887: "Haarlem, not Mentz," and notice his change of base.

While Mr. Hessels had come to believe in Haarlem, Van der Linde's faith in the cause of Gutenberg was so strong he forsook his native land, and in America Theodore L. De Vinnè in his book "The Invention of Printing" (1876) had reasoned out the tangle in a way to satisfy himself and many others that Gutenberg, and not Coster, was the inventor of typography.

It is impossible here to go into detailed discussion of the points at issue, and only because the burden of proof is upon the Holland advocates, has so much space been given to Coster.

While there may be some truth in the Coster story, the proofs are weak, and Haarlem claimants do not seem able to agree as to the identity of the man Coster.

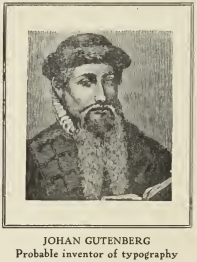
Gutenberg, on the contrary, is shown by records too numerous to here mention separately, to have been a real, tangible human being, one who printed with separate metal types, and the probable inventor of the art.

It is believed that Gutenberg was born at Mainz, Germany, about the year 1399. His parents were Frielo Gensfleisch (goose-flesh) and Else Gutenberg (good-hill). The boy Johan took the last name of his mother, in accordance with a German custom of perpetuating a name.

Because of civil strife in Mainz, the Gensfleisch family left that city about 1420 and took up residence presumably at Strassburg.

There is a possibility that typography spent its infant days at Strassburg. Gutenberg lived there in 1439 and was practicing a secret art, which resulted in a lawsuit. The records of the case had lain, with other records of the time, in an old tower, and were not found until about 1740. They were removed to the Library of Strassburg, remaining there until the Franco-Prussian War (1870), when they were destroyed by soldiers.

This suit against Gutenberg was brought by the relatives of Andrew Dritzehen, one of his workmen, whom Gutenberg had agreed to teach certain things connected with the business in which he was engaged. The testimony of the several witnesses includes references to secrets which Gutenberg would not impart to his associates; four pieces lying in a press (which De Vinne claims was a type-mold); lead, melted forms, work connected with printing, etc.

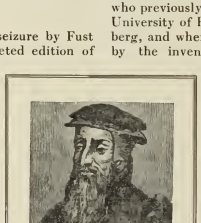


JOHAN GUTENBERG
Probable inventor of typography

It is argued that Gutenberg could not have printed in such a perfect manner at Mainz in 1455 if he had not devoted many of the years before to perfecting the new art, and for this reason Strassburg may reasonably claim to be the birthplace of typography.

Gutenberg's greatest misfortune, the seizure by Fust of his printing office and the just-completed edition of the famous Forty-two-Line Bible, furnishes a strong link in the chain of evidence that goes to prove him the inventor of printing.

The story has been often told how Johan Gutenberg, in need of cash to finance his invention, went to Johan Fust, a citizen of Mainz, and obtained a sum of money for which he mortgaged his printing office. This was in 1450. Five years later we find Fust appearing before a public notary in the convent of the Bare-Footed Friars to enforce his claim. Fust evidently caught Gutenberg unawares, for the courts decided against the inventor and all types, presses and books in the possession of Gutenberg were taken to the house of Johan Fust. This entire transaction savors of business practices so shrewd as to be questionable, and presents Fust in an unfavorable light.



JOHAN FUST
Who lent money to Gutenberg

The records of the agreement and lawsuit just mentioned are proof that Johan Gutenberg printed with separate metal types at Mainz, Germany, during the years 1450-1455. While he did not print his name on any of the products of his printing office, there are specimens of Mainz printing such as Indulgences, Donatuses, etc., which corroborative evidence shows to have been done before 1455.

The greatest achievement of Gutenberg, the culmination of his efforts in the new art, was the famous Forty-two-Line Bible. There are several copies of this book in existence. It consists of almost thirteen hundred pages, about twelve by sixteen inches, two columns to the page, the columns containing for the most part, forty-two lines, whence the name by which the book is known. The types in size are equivalent to the present-day twenty-point, and in style are a copy of the book-Gothic letters of the fifteenth century.

The reproduction of a page of the Bible herewith is less than one-half the size of the original, but will give an idea of the style of treatment accorded what is probably the first type-printed book. The text portion was printed in black ink only. The illuminators put a dab of red on the initial beginning each sentence, and filled all blank spaces with decoration, with which the initials I and P are cleverly blended.

Johan Gutenberg, after his printing outfit was taken by Fust, did not entirely lose heart, but again established himself as a printer, altho he never afterward produced the equal of his great work, the Forty-two-Line Bible. In 1465 he was appointed a gentleman of the court of the Bishop of Mainz, as a reward either for his invention or for political activity.

Gutenberg died about 1468 and his printing material and equipment went to one Conrad Humery, who had some rights of ownership in them.

H. Noel Humphreys, altho a Coster advocate, in his "History of Printing" (1868) says: "If Gutenberg be not the absolute inventor of printing types, he was certainly their first conqueror. He is therefore entitled to rank as high, if not higher, than the inventor. There were not wanting those, even in his own time, who fully appreciated his services, and already declared him a glory to his native city and to Germany."

Among Gutenberg's workmen in 1455 was a young man about twenty-five years of age named Peter Schœffer, who previously had copied books while a student at the University of Paris. He was a valued assistant to Gutenberg, and when Fust took over the equipment forfeited by the inventor, Schœffer assumed charge, married Fust's daughter and became a partner in the business.

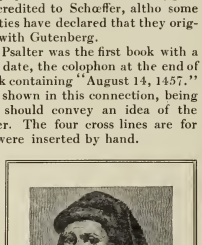
Two years later the new firm published a Psalter, which has become, along with Gutenberg's Bible, one of the great books of historic printerdom. Seven copies are known to exist. The Psalter consists of one hundred and seventy-five vellum leaves nearly square. The Psalms are in types of about forty-point body, twice the size of those used on Gutenberg's Bible and of a similar style. The features of the Psalter are the large printed two-color initials, generally credited to Schœffer, altho some authorities have declared that they originated with Gutenberg.

This Psalter was the first book with a printed date, the colophon at the end of the book containing "August 14, 1457."

The portion of a page shown in this connection, being full size and in colors, should convey an idea of the appearance of the Psalter. The four cross lines are for the music notes, which were inserted by hand.

Fust died about 1466 from the plague while at Paris arranging for the sale of books. Schœffer continued to print, and many books came from his presses. The last book he printed, just before his death (about 1502), was a fourth edition of his Psalter.

And thus one of the greatest blessings the world has known, *Typography*, was given to man. We shall next consider how the art spread over Europe.



PETER SCHOEFFER
Who assisted Gutenberg

Incipit prologus sancti ihoñis
in libros salomonis

Quinque libros moysi totidemq; prophetas hebreorum tradunt eruditi: quos ex ordine ac nomine suo ego transferre in latinum curabo sermonem. Non ignorans plerosq; scribentium: dum duo exemplaria inter se diuersa repperint: callida quadam securitate: illud quod sibi forte placuerit: asserere. Sicut qui bibliotecas circumierunt: et ad vsum studiosorum: librorum emendare cupiunt: codices. Inter se quorum auctoritate: quod uerum sit: iudicare. Quod ne tibi quoq; accidat: qui me de hebraica veritate in latinum sermonem: quasi de quodam fonte deducto: transferri postulasti: quadriformem librorum salomonis: qui hebraice scripti sunt: editionem: quam nos ex diuersis exemplaribus: unum fecimus: tibi dirigendam putauimus: ne si alia quam nos emendauimus: alia quam nos transtulimus: alia quam nos dirigimus: inter se discrepantia: legeris: offendaris. Et quod in tanta librorum varietate: quasi in quodam pelago errare incipias. Et ne quis me putet: ueteres reprehendere: et in eorum me uelle: iudicium: uenire: qui septuaginta interpretes: ex quibus quinque: hodie: quasi quinque ciuitates: pentapolim faciunt: in unum: ut ferunt: congregati: spiritu prophetico: non humana arte: sed diuina: translatisse: non dubitant: quos ego: ut memini: in ecclesiis non lego: ne aliud pro alio: quod forsitan: illi quoq; spiritu dei: non tamen ad uerbum: transtulerunt: legere uidear. Cum ipsi: inter se: in quibusdam: non consentiant: et ne longum faciam: ne aquilam: symmachum: theodotionem: aquilam: qui iuxta hebraicam: ueritatem: ut ferunt: ipsa uerba: quibus: hebraica: sunt: interpretatus: est: ne symmachum: qui: iuxta: aquilam: sed: non: ut: ille: ad: uerbum: sed: sensum: ex: sensu: transtulit: ne theodotionem: qui: usque: ad: danielem: hebraicum: sequens: postea: ab: ebionitis: decipi: meruit: ne: quintam: sextam: et: septimam: editionem: quarum: auctores: penitus: ignoramus: in: testimonium: assumam: quia: et: ipse: ecclesiis: gentium: quotidie: legit: et: uetera: diiudicat: et: tamen: ut: diligentissime: legerit: suam: magis: ueritatem: sequitur: quae: non: in: uerbis: uana: tradidit: sed: sensum: de: profundissimis: dei: sacramentis: hausit: Denique: et: apostoli: in: plerisque: testimoniis: non: ordinem: uerborum: sed: sensum: exponunt: spiritus: sancti: Et: ne: multa: de: nouo: testamento: quae: ex: ueteri: sunt: assumpta: proferam: ipse: dominus: et: saluator: noster: non: semel: sed: saepius: in: euangelio: dicit: Scrutamini: scripturas: et: alibi: Quaerite: et: inuenietis: et: iterum: Petite: et: accipietis: et: rursum: Nolite: putare: quia: ego: uenerim: soluere: legem: aut: prophetas: non: enim: ueni: soluere: sed: adimplere: et: multa: alia: quae: non: ad: uerbum: sed: ad: sensum: magis: uidentur: esse: dicta: Quod: ne: ego: quoque: facere: uidear: et: in: ueteribus: libris: non: uerba: sed: sensum: quaerere: et: ea: quae: mihi: ad: aedificationem: ecclesiae: dei: uidentur: proferre: Quod: si: quis: contentiosus: haec: non: concesserit: interpretationem: uideatur: trium: salomonis: uoluminum: malloch: qd: hebraice: dicitur: regum: parabolas: uulgata: editio: pubia: uocat: cor: lethque: quae: ecclesiastes: latine: dicitur: quinque: uocabula: pentateuchum: quae: nos: quinquarticulum: possumus: dicere: sirasirim: qd: lingua: nostra: uertit: cantica: canticorum: Iesum: et: paralipomenon: iesu: filii: sirach: librum: et: alium: pseudepigraphum: qui: sapientia: salomonis: inscribitur: Quos: priores: hebraicum: reperi: non: ecclesiasticum: ut: apud: latinos: sed: parabolas: proverbia: cantica: canticorum: ut: similitudine: salomonis: non: solum: numero: librorum: sed: certa: materiae: qualitate: gaudeat: aequare: Denique: apud: hebraeos: non: sic: est: quia: et: ipse: stilus: graecam: eloquentiam: redolet: et: nonnulli: simplicium: uerba: pro: re: uadi: filonis: affirmant.

Hi igitur: ergo: iudith: et: thobie: et: machabeorum: libros: legit: quidem: nos: ecclesia: sed: inter: canonicas: scripturas: non: recipit: sic: haec: duo: uolumina: legat: ad: edificationem: plebis: non: ad: auctoritatem: ecclesiasticorum: dogmatum: confirmandam:

Si cui sane: scripturarum: inceptarum: magis: editio: placet: habet: ea: a nobis: olim: emendata: Nec: mi: noua: lis: addimus: ut: uetera: euellamus: Sit tamen: cuilibet: diligentissime: legenti: suam: magis: ueritas: scripta: intelligi: quae: non: in: uentis: uas: crebula: maniae: sed: sanctis: de: proprio: principe: dei: uerbo: est: inspirata: Finiunt: parabole: salomonis:



Parabole salomonis filii dauid regis israel: ad sciendā sapientiam: et disciplinā: ad intelligenda: uerba prudentie: et suscipiendā eruditionē doctrine: iustitiā: et iudiciū: et equitatē: ut detur parulis astutia: et adolescentī scientia: et intellectus. Studies sapies sapiēcior erit: et intelliges gubernacula possidebit. Animaduertat parabolam: et interpretationem: uerba sapientiū: et enigmata eorū. Timor dñi principiū sapiēcie. Sapientiam: et disciplinam: doctrinam stulti: despexerūt. Audi fili mi disciplinā patris tui: et ne dimittas legem matris tue: ut addatur gratia capiti tuo: et torques collo tuo. Fili mi si te lactauerint peccatores: ne acquiescas eis. Si dixerit: ueni nobiscū: insidiemur sanguini: abscondamus: frustra: deglutiamus eum: sicut infernus: uiuentē: et integrum: quasi descendentē in lacū: omnē pretiosā substantiā reperiemus: implebimus domus nostras spoliis: sortem: mittendum: nobiscum: marsupium: sit unum: omnium: fili mi ne ambules: cū eis. Prohibe pedem tuū a semitis eorū. Pedes enim illorū ad malū currunt: et festinant ut effundant sanguinem. Frustra autem iacta rete: ante oculos pennatorum. Isti contra sanguinē suū insidiantur: et

Decorated page from Gutenberg's famous Bible of Forty-two Lines (1455)
(Reduced to less than one-half original size)

Conolanus Cepio Clarissimo uiro Marco Antonio Mauroceno equiti apud illustrissimū ducem Burgundie Venetorū oratori felicitatem

QVom prefectus triremis ad classem proficiscerer/quam felicissimus imperator Venetoꝝ Petrus Mocenicus contra Othomanum Turcoꝝ principē ducebat: uehementer rogasti me/ut quicqd in hac expeditione gestum esset litteris mandarem: affirmans ea te Apollinis oraculo uetiora habiturum quę a me scripta forent. Igit ut tibi morē gererem quę ab imperatore Mocenico p quadrienniū gesta sunt annotaui: Tanto enim tempore & ille imperiū gessit/ & ego prefectura functus sum. Quapptet opusculū in quo hęc scripta sunt tibi mitto: quod qū perlegeris/ nō minus te egregias imperatoris uirtutes q̄ magnifica ipsius gesta admiratuꝝ certū habeo: meritoq; damnabis eorū sententiā qui affirmare solent effoetam esse naturam: nec producere tales uiros quales priscis temporibus extiterūt: omniaq; mundo senescente degenerasse: q̄ falsi sint uel ex hoc maxime apparet. Nam si



THE SPREAD OF TYPOGRAPHY

THE CITY of Mainz is in the western part of Germany, on the banks of the river Rhine, and even at the present time is heavily fortified. In the year 1462, seven years after Gutenberg's first Bible was completed, it was the scene of a terrible conflict between two archbishops, Diether and Adolph II., who contended for the office of elector. The elector had a vote in the selection of the king or emperor, and Mainz was one of seven principalities entitled to such an officer.

Diether was the choice of a majority of the citizens of Mainz, but Adolph had the support of the pope in his claims and made war to establish himself in the office. One night in October, 1462, there was an uprising of the followers of Adolph within the city and hundreds of the inhabitants were murdered. The soldiers of Adolph then entered Mainz and set it afire. Most of the citizens fled, and industry and business was paralyzed.

Gutenberg was not affected by these events, as his new shop was outside of the city proper, in the village of Eltvill, a short distance away.

The printing office of Fust and Schœffer, however, was burned and their workmen, fleeing for safety from the distressed city, took up residence in various parts of Europe. Thus was the new art of typography spread and its secrets made common property.

As an introduction to the consideration of the spread of typography, the accompanying table may be of value. The information is as accurate as can be given after carefully consulting numerous authoritative books on the subject. Most writers disagree as to the years in which typography was introduced into many of the cities of Europe, and for that reason in cases where such doubt exists one of the later dates has been chosen for the purpose of this table.

CITY AND COUNTRY	YEAR THE ART WAS INTRODUCED	BY WHOM
Mainz ..... Germany	1450	Johan Gutenberg
Strassburg ..... Germany	1460	John Mentel
Bamberg ..... Germany	1461	Albrecht Pfister
Cologne ..... Germany	1464	Ulrich Zell
Rome ..... Italy [Subiaco]	1465	Conrad Schweinheim Arnold Pannartz
Basel ..... Switzerland	1468	Bertold Ruppel
Augsburg ..... Germany	1468	Gunther Zainer
Venice ..... Italy	1469	John de Spira
Nuremberg .... Germany	1470	Heinrich Keffer John Sensenschmidt
Paris ..... France	1470	Ulrich Gering Martin Crantz Michel Friburger
Florence ..... Italy	1471	Bernardo Cennini
Utrecht ..... Netherlands	1473	Nicholas Ketelaer Gerard de Leempt
Bruges ..... Netherlands	1474	Colard Mansion
London ..... England [Westminster]	1477	William Caxton
Barcelona ..... Spain	1478	Nicholas Spindeler
Oxford ..... England	1478	Theodoric Rood
Leipzig ..... Germany	1481	Marcus Brand
Vienna ..... Austria	1482	John Winterberger
Stockholm ..... Sweden	1483	John Snell
Haarlem ..... Holland	1483	Johannes Andriesson
Heidelberg .... Germany	1485	Frederic Misch
Copenhagen ... Denmark	1493	Gothofridus de Ghemen
Munich ..... Germany	1500	John Schobzer
Edinburgh ..... Scotland	1507	Androw Myllar
Mexico City ..... Mexico	1540	John Cromberger
Dublin ..... Ireland	1551	Humphrey Powell
Cambridge, Mass., U. S. A.	1639	Stephen Daye

THE SPREAD OF TYPOGRAPHY FROM MAINZ

In Germany, before the capture of Mainz, John Mentel at Strassburg and Albrecht Pfister at Bamberg, were printing books by the new process. With this fact as a basis, both Mentel and Pfister were once proclaimed inventors of typography by over-enthusiastic students of printing history.

Of the printers driven from Mainz by the sacking of the city, Ulrich Zell is probably the best known, because of his connection with the Coster-Gutenberg controversy. Zell became rich as a printer and publisher at Cologne, conducting an office there for more than forty years. During all that time he never printed a book in the German language. He had as business competitors twenty-one other master printers, one of whom, Arnold Ter Hoorne, was the first to make use of Arabic numerals.

Gunther Zainer began to practice typography at Augsburg in 1468, and was the first printer in Germany to print a book in Roman characters. He was also one of the first printers to encounter restrictions by labor unions. Zainer illustrated his books with woodcuts, and this the block-printers' guild objected to. They induced the magistrates to pass a law against typographers using woodcuts, but this law was afterward modified to allow the use of woodcuts when made by regular engravers.

Heinrich Keffer printed at Nuremberg about 1470 under the direction of John Sensenschmidt, who in 1481, at Bamberg, published his famous Missal printed with large Gothic types of about sixty-point body. Keffer had been a witness for Gutenberg in his law suit of 1455.

Anthony Koburger opened a printing office at Nuremberg in 1473, and later also conducted offices at Basel in Switzerland, and at Lyons in

France. Koburger was one of the most successful of the early printers; he had twenty-four presses in operation at Nuremberg alone, and is said to have printed twelve editions of the Bible in Latin and one in German.

In Italy the first printing done with separate types was in the year 1465 in the monastery at Subiaco, a village



PAGE PRINTED BY KOBURGER
Combination of woodcuts and typography in a book of 1493

on the outskirts of Rome. The cardinal in charge of the monastery, impressed with the importance of the new art and anxious to have it introduced into Italy, persuaded Conrad Schweinheim and Arnold Pannartz to come from Germany for the purpose. In 1467 these two printers removed to the city proper and there printed more extensively. Many classical works were produced, but five years later they complained that a large portion of the product had not been sold and that they were in distress.

Ulrich Hahn was the first printer in the city of Rome proper, having opened an office there soon after Schweinheim and Pannartz began work at Subiaco.

John de Spira (born in Spire, Germany) was the first typographer at Venice, the Italian city famous for the excellence of its printed books. Setting up a press in 1469, his work was of such quality as to obtain for him exclusive right to print by the new process at Venice. De Spira died in 1470 and the privilege was forfeited.

Nicholas Jenson, who came to Venice in 1470, is known as the originator of the Roman type-face. Schweinheim, Pannartz, Hahn and De Spira, all had used type-faces based upon the letters of Italian scribes, but the types had Gothic characteristics. Nearly all Roman type-faces of the present day trace lineage, as it were, to the types of Jenson.

With the exception of Gutenberg, Fust and Schœffer, and perhaps Aldus, who succeeded him, Jenson is the most conspicuous figure among the early printers. The story of his introduction to the art is interesting: Charles VII., King of France, in the year 1458 decided to send an emissary to Mainz to learn the new art, which was supposed to be a secret, and Jenson, then an engraver and master of the royal mint at Tours, was selected for the mission. Three years later he returned to Paris with a full knowledge of typography, but found the king had died and that his successor was not interested in the matter. This condition of affairs seems to have discouraged Jenson, for he did not begin to print until 1470, and then at Venice, Italy. (A typographical error in a printed date of one of his books makes it read 1461 instead of 1471, and encourages some writers to claim that Jenson was the first Venetian printer.) The death of John de Spira opened the field for other printers in Venice, and Jenson was one of the first to take advantage of it.

Jenson cut but one set of punches for his Roman type-face, the cutting being done so accurately that no changes were afterward necessary. The Roman types, being less decorative and more legible than the Gothic letters of the Germans, allowed the use of capitals for headings. A colophon, the forerunner of the modern title-page, was set by Jenson entirely in capitals with the lines opened up by liberal space. This colophon, which was probably the first page of displayed type composition, is reproduced below.

It is an interesting fact that the books of Jenson do not contain the letters J, U and W, these characters

PROBI AEMILII DE VIRORVM EXCELLENTIVM VITA PER. M. NICOLAVM IENSON VENETIIS OPVS FOELICITER IMPRESSVM EST ANNO A CHRISTI INCARNATIONE. M.CCCC.LXXI. VIII.IDVS MARTIAS.

THE FIRST PAGE OF DISPLAYED TYPE COMPOSITION
Arranged by Jenson at Venice in 1471

not having been added to the alphabet until some years later. To satisfy a demand he also cut and used a round Gothic face. The product of Jenson's presses represents the highest attainment in the art of printing. His types were perfect, the print clear and sharp, paper carefully selected, and margins nicely proportioned.

Jenson died in 1481, honored and wealthy. His printing office passed first to an association and then to one whose fame as a printer perhaps surpasses that of Jenson's.

Aldus Manutius was a learned Roman, attracted to printing about 1489 by the pleasures it afforded in the publishing of books. He introduced the slanting style of type known as italic, so named in honor of Italy and fashioned after the careful handwriting of Petrarch, an Italian poet. Italic at first consisted only of lower-



Eigit clemē=
tissime pater
per ihm xpm
filiū tuū dñz
nostrum supplices rogam⁹
ac petim⁹. vti accepta habe=
as et bñdicas hec ✠ dona hec
mu ✠ nera hec scā ✠ sacrifi
cia illibata ✠ n primis que
tibi offerim⁹ pro ecclesia tua
scā catholica. quā pacificare
custodire. adunare et regere

A page (actual size) from the famous Bamberg Missal
Printed by Sensenschmidt in 1481

case letters, upright Roman capitals being used with them. The reproduction below shows this combination and also the peculiar style of inserting a space after the capital letter beginning each line.

Aldus also introduced the innovation of considerably reducing the size of books from the large folio to the convenient octavo. The size of a folio page is about twice that of this one, which is known as a quarto, and an octavo page is half the size of a quarto.

Aldus was the first to suggest the printing of a polyglot Bible. The word polyglot means "many tongues" and refers to a book giving versions of the same text or subject matter in several different languages. The polyglot Bible of Aldus was to have been in Hebrew, Greek and Latin, but got no further than a few specimen pages.

The first polyglot work ever printed was a Psalter of eight columns, each a different translation, from the press of Peter Paul Porrus, at Genoa, Italy, in 1516. This Psalter was the literary work of Augustin Justinian, a Corsican bishop, who later also arranged an entire Bible on similar plans.

Aldus is honored wherever books are known, not only on account of the excellence of his productions, but because of the sincerity of his purpose and his love of printing. In the first book printed by him at Venice he declares for himself and co-workers: "We have determined henceforth to devote all our lives to this good work, and call God to witness that our sincere desire is to do good to mankind." In the production of classical works Aldus was assisted by many scholar-refugees from Constantinople, which city had just been captured by the Turks. Aldus' fame spread thruout Europe and many visitors came to Venice to see him. This annoyed him to such an extent that he had a notice placed above the entrance to his printing office which in part read: "Whoever you are that wish to see Aldus, be brief; and when business is finished, go away." It can thus be seen that the present-day motto cards popular in business offices are not a new idea.

Aldus' complete name was Aldus Pius Manutius Romanus, the first word of which is abbreviated from Theobaldus.

There were more than two hundred printing offices in Venice before the year 1500 and two million volumes were produced. These figures may surprise the average modern reader, who is not inclined to concede extensive production to the past.

Bernardo Cennini, a goldsmith, introduced typography into Florence, Italy, in the year 1471. It is claimed that he made his tools, cast his types and printed, without instruction from German typographers, depending upon verbal reports of the process and examination of printed books. Cennini produced only one book.

Johan Numeister, who had been a pupil of Gutenberg, after the death of his master journeyed toward Rome, but for some reason stopped at the little Italian city of Foligno and began to print there in 1470. He used both Roman and Gothic types.

In Switzerland the new art was first practiced at Basel about 1468 by Bertold Ruppel or Rodt, who had been one of Gutenberg's workmen. Basel was an important printing center in the days when the art was young, and gave to France its first typographers.

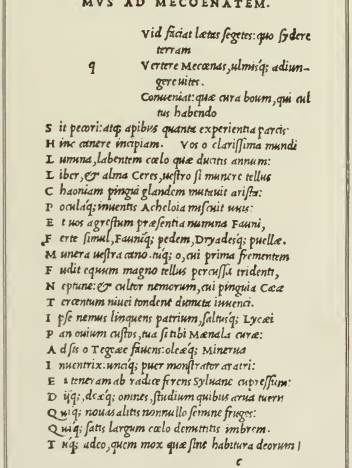
John Froben, who set up a press at Basel in 1491, is perhaps the best known of the printers of that city, and because of his use of the then new italic letters was called the "German Aldus."

In those days lived the famous Dutch philosopher and theologian Erasmus, one of the brightest minds of Europe. Erasmus having heard of Froben, came to Basel to arrange for the printing of his books, and thus began a friendship which lasted many years. Erasmus became a guest at the house of Froben, and his presence was a big factor in that printer's success. Erasmus once said of Froben that he benefited the public more than himself, and predicted that he would leave his heirs more fame than money. (A book of one of the works of Erasmus, printed by Hieronymus Froben, son of John, recently sold for fifteen hundred dollars at a sale in New York.)

In France typography might have been introduced as early as 1461 had not the death of Charles VII. interfered with the plans of Jenson and caused him to go to Venice. As it was, in the year 1470 Ulrich Gering, Martin Crantz and Michel Friburger, three German printers who had been working at Basel, Switzerland, settled at Paris and began to print under the patronage of two members of the University of Sorbonne. The early books of this press were printed from a Roman typeface. The quality of the work of these printers is said not to have been good. Types were defective and press-work deficient; many of the printed letters needing retouching by hand.

Gering became rich and upon his death left much of his fortune to the university within whose walls he had first printed upon coming to Paris.

In order to demonstrate the success of the early printers in decorating their books without the aid of illuminators, a page is reproduced, printed about 1486 by Philip Pigouchet for Simon Vostre, a bookseller of Paris. The decorations were printed from wood blocks, engraved



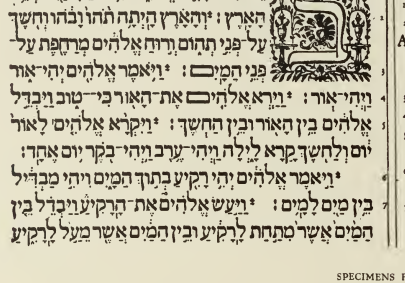
17

P. V. M. GEORGICON LIBER PRIMVS AD MECOENATEM.

Vid ſiciat lætas ſegetes: quo ſydere terram
Vertere Mecœnas, ulmiſq; adiungere uites.
Conueniat: quæ cura boum, qui cultus habendo
Sit pecori: atq; apibus quanta experientia parcis:
Hinc canere incipiam. Vos o clariſſima mundi
Lumina, labentem cœlo quæ ducitis annum:
Liber, & alma Ceres, veſtro ſi munere tellus
Chaoniam pingui glandem mutauit arиſta:
Poculaq; inuentis Acheloia miſcuit uuis:
Et uos agreſtum præſentia numina Fauni,
Ferte ſimul, Faunique, pedem, Dryadeſq; puellæ.
Munera veſtra cano. tuq; o, cui prima frementem
Fudit equum magno tellus percuſſa tridenti,
Neptune: & cultor nemorum, cui pinguia Cææ
Crcantum nuuci tondent dumeta iuuenci.
Ipſe nemus linquens patrium, ſaltuſq; Lycæi
Pan ouium cuſtos, tua ſi tibi Mænala curæ:
Adſis o Tegeæe fauens: oleaq; Minerua
Inuentrix: unciq; puer monſtrator aratri:
Et teneram ab radice ferens ſyluane cupreſſum:
Dique deæq; omnes, ſtudium quibus arua tueri
Quique nouas alitis non ullo ſemine fruges:
Quique ſatis largum cœlo demittis imbrem.
Tuq; adeo, quem mox quæ ſint habitura deorum |

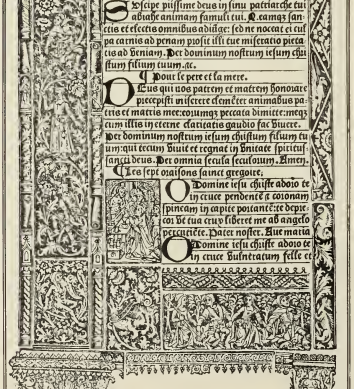
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THE FIRST ITALIC TYPE-FACE
Page printed by Aldus at Venice in 1514



SPECIMENS FROM THE FIRST TWO PAGES OF THE POLYGLOT BIBLE

in the style of the Gothic period, with stippled backgrounds, and are interesting to the printer because they show early use of the pieced border, a method now familiar.



GOTHIC ORNAMENTAL PIECES
Book of Hours. printed for Simon Vostre at Paris in 1486

Henry Estienne settled in Paris in 1502 and was the first of an illustrious family of typographers. The Estiennes flourished until 1664, during that time printing many remarkable books. A grandson of Henry Estienne was the first to apply the system of numbered verses to the entire Bible.

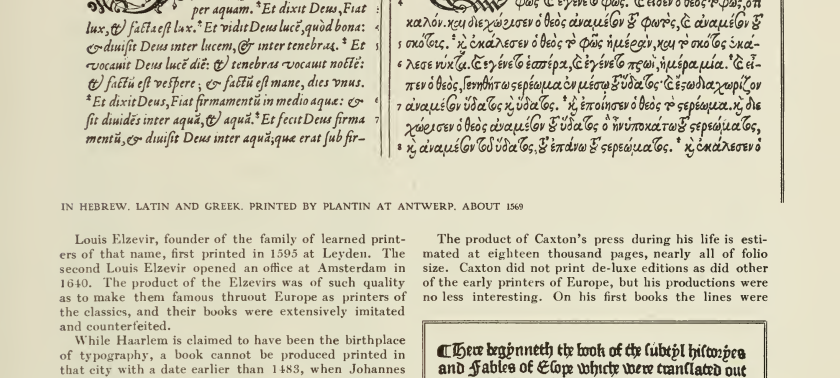
Robert Estienne, a son of Henry, was the best known and most scholarly of the Estiennes. He was patronized and favored by the King of France, and his press may be said to have been the beginning of the celebrated Greek press of Paris.

Robert Estienne's ambition, the printing of de-luxe editions of the classics, was his undoing as well as his making. The priests of the Sorbonne, upon the appearance of a polyglot Bible in Hebrew and Greek from the Estienne press, became enraged and Robert had to flee to Geneva, Switzerland, for safety. There was little demand in that city for elaborate books, but Estienne patiently worked there until his death in 1559. His life had been spent in a labor of love, for he had scorned money as a reward for his work.

In the Netherlands typography was not practiced so far as is known until 1473, when a press was erected at Utrecht. While it is supposed that printing was done before that time at Bruges, there is no direct evidence to support the supposition. It is known, however, that Colard Mansion printed at Bruges in 1474, and that he taught typography to William Caxton, with him producing the first book printed in the English language.

There is a book with the date 1472, printed at Antwerp by Van der Goes, but this date is supposed to be a misprint, as in the case of Jenson's book of 1471.

Christopher Plantin, a Frenchman, who began to print at Antwerp in 1555, gave to that city the renown which it enjoys in the printing world. Plantin printed on a magnificent scale, his luxurious notions extending to the casting of silver types. His printing office was considered one of the ornaments of the city and is today used as a museum for the display of paintings and typographical work. Plantin retained a number of learned men as correctors of his copy and proofs, and the story is told that his proof sheets, after undergoing every possible degree of correction, were hung in some conspicuous place and a reward offered for the detection of errors. Plantin's greatest work was his polyglot Bible of 1569, a portion of which is reproduced above.



IN HEBREW. LATIN AND GREEK. PRINTED BY PLANTIN AT ANTWERP. ABOUT 1569

Louis Elzevir, founder of the family of learned printers of that name, first printed in 1595 at Leyden. The second Louis Elzevir opened an office at Amsterdam in 1640. The product of the Elzevirs was of such quality as to make them famous thruout Europe as printers of the classics, and their books were extensively imitated and counterfeited.

While Haarlem is claimed to have been the birthplace of typography, a book cannot be produced printed in that city with a date earlier than 1483, when Johannes Andriesson had an office there.

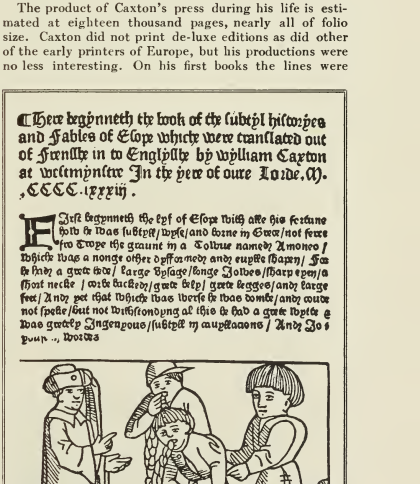
In England the name of William Caxton is one to conjure with among typographers, for Caxton was the first to set type in that country, the event taking place about the year 1477. Perhaps the thing that endears Caxton to the hearts of English printers is that he was born in England. The first printers of Italy, Switzerland and France were Germans, but Caxton was English; we have his own words to prove it: "I was born and lerned myn englissh in Kente in the weeld where I doubte not is spoken as brode and rude englissh as it is ony place in englond."

Caxton had been apprenticed when a young man to a merchant, and after his master's death took up residence at Bruges in the Netherlands, with which city England did considerable trading. There he prospered and as governor of the Merchant Adventurers, had control over all English and Scotch traders in the low countries. The device later used by Caxton for his imprint is supposed to have been copied from some trading mark of the Bruges merchants.

Caxton resigned as governor and entered the service of the Duchess of Burgundy, who encouraged him in literary work. Under her patronage he translated (1469-1471) a "Historie of Troye." The demand for this work was an incentive for Caxton to learn how to print it. This he did with the assistance of Colard Mansion who had started a printing office at Bruges.

Shortly afterward, Caxton returned to England and set up a press in the vicinity of Westminster Abbey, then on the outskirts of London. The first book with a date printed by him is "The Dictes and Sayinges of the Philosophers," completed in November, 1477. His typefaces are copies of those of Mansion's, who in turn imitated the letters of Dutch copyists. A type-face based on Caxton's letter is made by one of the type foundries.

The product of Caxton's press during his life is estimated at eighteen thousand pages, nearly all of folio size. Caxton did not print de-luxe editions as did other of the early printers of Europe, but his productions were no less interesting. On his first books the lines were



PAGE BY ENGLAND'S FIRST PRINTER
How Caxton arranged a book title in 1483

not spaced to the full length. This gave to the right side of the page a ragged appearance, as in modern typewritten letters.

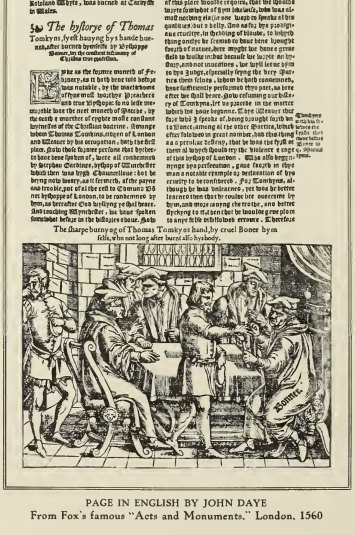
Caxton did not devote a separate page to a book title until late in his life, when he printed a title alone in the center of the first page. The reproduction (on the preceding page) of a part of Caxton's "Fables of Esope" shows how the title was arranged at the top.

Wynken de Worde, a native of western Germany, was a workman under Caxton and upon the latter's death, about 1491, succeeded to the business of his master. He continued to print in Caxton's house for several years, afterward removing to "Fleet-street at the sygn of the Sonne," in London proper. Old English black-letter, which is now so popular, was used by De Worde to a great extent, and he was the first printer to introduce the Roman letter into England.

Richard Pynson, another of Caxton's workmen and friend of De Worde, set up a press in Temple Bar, London, about 1492, and printed many useful books.

Richard Grafton is famous as a printer of English Bibles during the troublous times of the Reformation. The church authorities believed it was not good for the people in general to read the Sacred Scriptures, and the Bible, translated into English by William Tyndale and Miles Coverdale, and printed anonymously by Richard Grafton at Antwerp, was the object of much concern to the ecclesiastics. The Bishop of London complained that "Some sons of iniquity have craftily translated the Holy Gospel of God into our vulgar English." After a long imprisonment Tyndale suffered death by strangulation and burning. Grafton was imprisoned in 1540 for printing a large folio Old and New Testament known as the "Great Bible." This tremendous task of printing was accomplished by Grafton in partnership with Edward Whitechurch at Paris and London.

Shortly after this the prejudice against an English translation was partly overcome and in 1543 Parliament passed an act allowing the Bible to be read by certain


of the church. not

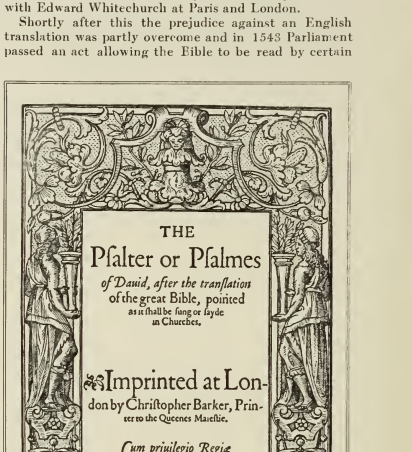
The next month of March, the 3. daye of the same month, a godly man, one named Nicholas Wilyam, was burned at Uxbridge in Wilshire.

The history of Thomas Tomkyns, fyrst hauyng hys hande burned, after burned hymselfe by Wyllyam Hunter, by the comfort & helpyng of Lyndsay the gentilman.

Nowe as the fourthe month of February, as it hath been told before was notable, by the martyrdome of three moste worthy members of the primitive and true Apostolyke & no lesse memorable here the next month of March, by the same a martyr of Christ made & confirmed by meanes of the Christian martyrs, through whom Thomas Tomkins, citizen of London was likewise by his occupation, born the fifth place. Unto whose former perfume that hyther to have been spoken of, have all condemned by Scripture Gardiner, bysshop of Winchester which there have high Chancellour: but be hering unto hearer, as it foreth, of the poore one trouble, put of all the rest to Thomas Lyn ner, bysshopp of London, to be condemned by him, as hereafter God hyelping ye shall hear. And touching Wilyam Hunter, we have spoken sometimes before in the bulkyers whose, how concerning Moore, because here shall offer make mention of him hereafter, the occasion of this place hearing requyre, that we should hyere declare what of him ensueth, who was almost nothing else but one hayre to speake of his continuance but a while. Once onely here I entende to trouble and molest the reader with the story of this Moore, and not inquisitions, but lyeth leave him to the judge, of penalty keping the hyre Quarters town fitters, whom he both concerneth, how sufficiently performed hyre part, as here after we shall hear, given testimony our bishop of Lyncolne, let us passe in the matter whom her hour hyeth not. Here will more than have to speake of, hauing brought hym to silence, among all the other martyrs, which were after followed in great number, how that hyeng as a peculiar sufferer, that he was the first of them all which should try the violence & rage of this bishop of London. What alle hegyn more ouer professeth, a great fourth in that man a notable example of detestation of hys cruelty to heretofore. For Tomkyns, although he was innocence, yet was he better learned than that he could not answere by hym, and wrote among the rest, and better flyeryng to matters that he hauing no more plain to anye false established errours. Therefore

The sharpe burnyng of Thomas Tomkyns hand, by cruel Boner bym selfe, who not long after burned also hymselfe.

PAGE IN ENGLISH BY JOHN DAYE
From Fox's famous "Acts and Monuments." London. 1560



THE FIRST PSALTER IN ENGLISH
Printed at London about 1565 by Christopher Barker

classes but forbidding women, apprentices, journeymen, husbandmen or laborers to read it privately or openly.

John Daye, who first printed about 1546, was another English typographer to suffer imprisonment on account of activity in the Protestant cause. Many important books were printed by Daye, and in character and accomplishments he has been likened to Plantin who printed during the same period at Antwerp.

The best known of the books printed by Daye is Fox's "Acts and Monuments," on the subject of wrongs and persecutions in the days of the Reformation. Dibden says it was "a work of prodigious bulk, expense and labor."

In Scotland printing was introduced in 1507 at Edinburgh by Andrew Myllar, in partnership with Walter Chepman, under a patent granted by King James IV.

In Ireland a prayer book was printed by the new process in 1551 at Dublin by Humphrey Powell.

In North America typography was first practiced in 1540 at Mexico City, Mexico, by John Cromberger.

In the United States, or rather the territory now included under that name, typography was introduced in 1639 at Cambridge, Massachusetts, by Stephen Daye.

THE

Compleat Ambaſſador:

OR TWO

TREATIES

OF THE

INTENDED MARRIAGE

OF

QU: ELIZABETH

Of GLORIOUS MEMORY;

Compriſed in

LETTERS

OF

NEGOTIATION

OF

Sir *Francis Walſingham*, her Reſident in *France*.

TOGETHER

With the Anſwers of the Lord *BURLEIGH*, the Earl of LEICESTER, Sir THO: SMITH, and others.

Wherein, as in a clear Mirror, may be ſeen the Faces of the two Courts of *England* and *France*, as they then ſtood; with many remarkable paſſages of STATE, not at all mentioned in any HISTORY.

BRIT. MUS.

Faithfully Collected by the truly Honourable,

Sir *DUDLY DIGGES* Knight,

late Maſter of the Rolls.

LONDON:

Printed by *Tho: Newcomb*, for *Gabriel Bedell* and *Thomas Collins*, and are to be ſold at their Shop at the Middle-Temple Gate in Fleetſtreet,

1655.

A title-page of many words and much type-display
(Actual size and color treatment)

TYPOGRAPHY IN COLONIAL DAYS

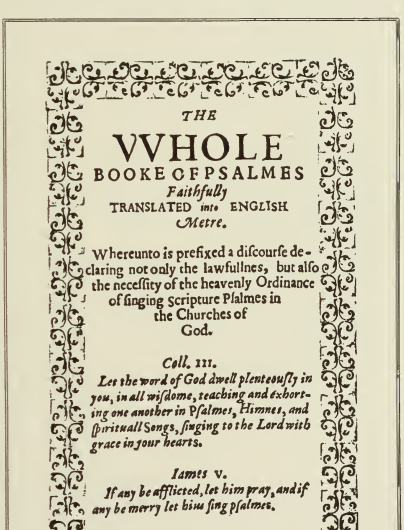
TYPOGRAPHY has been an important factor in the development of modern civilization. In the battle for civil and religious liberty, in both Europe and America, the man with the pen and he of the composing-stick have been together on the firing line. With Paul they could well boast that they had been "in perils of waters, in perils of mine own countrymen, in perils in the city, in perils in the wilderness, in weariness and painfulness, in hunger and thirst." William Tyndale died at the stake, Richard Grafton and John Daye suffered imprisonment: Robert Estienne became an exile from his own country; Jesse Glover on his way to America found a grave in the waters of the Atlantic; Stephen Daye set type in a wilderness; James Franklin, William Bradford and John Peter Zenger were imprisoned, and Benjamin Franklin suffered hunger and privation.

As ecclesiastical and political conditions in Europe strongly influenced the practice of typography during the days of the American colonies, I will briefly review the events of the sixteenth, seventeenth and eighteenth centuries that the reader may better understand and appreciate the subject.

In the year 1521, when Luther appeared before the Diet of Worms in Germany, the English people were ardent Roman Catholics. Henry VIII. was King of England and the great Cardinal Wolsey was in high authority. Henry, in the early part of his reign was exceedingly loyal to the Catholic Church; he published a book in answer to the attacks of Luther, for which the pope gave him the title "Defender of the Faith." However, when Henry wished to divorce his wife that he could marry Anne Boleyn, the church authorities did not approve. This so angered the king that he took from Wolsey his office and possessions, denied the authority of the pope over the Church of England, and had himself declared the supreme head of that organization. The king was excommunicated by the pope and in return Catholics were persecuted and put to death, and their monasteries, colleges and hospitals broken up. Henry repeatedly changed his religious opinions and for many years both Catholics and Protestants were put to death for differing with him.

For six years after Henry's death in 1547, during the reign of his son Edward VI., the Protestants were in power. Then for five years under Mary the Catholics controlled the religious affairs of the country, and the flesh of "heresy" was toasted at the stake.

Elizabeth, who began to rule in 1558, was proud of the appellation "Virgin Queen" and gave the name "Virginia" to the English colony in America. She never quit spinsterhood, but about the year 1570 considerable correspondence was carried on between the English and French courts regarding her



THE
VVHOLE
BOOKE OFPSALMES
Faithfully
TRANSLATED into ENGLISH
Metre.

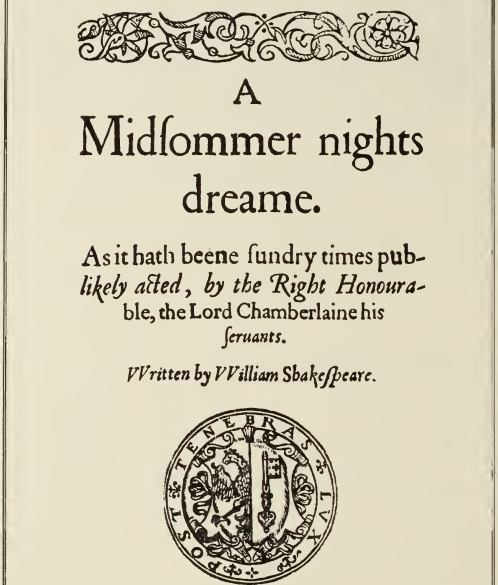
Whereunto is prefixed a discourse declaring not only the lawfullnes, but also the necessity of the heavenly Ordinance of singing Scripture Psalmes in the Churches of God.

Coll. III.
Let the word of God dwell plentesusly in you, in all wisdome, teaching and exhorting one another in Psalmes, Himnes, and spirituall Songs, singing to the Lord with grace in your hearts.

Iames V.
If any be afflicted, let him pray, and if any be merry let him sing psalmes.

Imprinted
1640

THE FIRST BOOK PRINTED IN ENGLISH AMERICA
By Stephen Daye at Cambridge, Mass., 1640. (Page slightly reduced)



TITLE-PAGE OF A SHAKESPEARE BOOK
Printed in 1600, while Shakespeare was in the midst of his literary labors

intended marriage. This resulted in the accumulation of over three hundred letters, which eighty-five years later were collected and printed as a 442-page quarto. (The title-page is reproduced full size as an insert in this lesson.) A poor Puritan named Stubbs and a poor bookseller named Page published a pamphlet against the marriage of Queen Elizabeth to the French king's brother, and tho the queen herself had said she would never marry, these unfortunate subjects were punished for their audacity by having their right hands cut off.

Under Elizabeth, the "Protestant" religion was permanently established in England, but the enactment of severe laws, such as prohibiting any one attending the ministry of clergymen who were not of the established religion, gave rise to dissenters derisively called Puritans because they wished to establish a form of worship based on the "pure" word of God. It was by these so-called Puritans that printing was introduced into English America. Elizabeth reigned until 1603 and was the last of the Tudor family of sovereigns. The first of the Stuart Kings, James I. (son of Mary Queen of Scots), then ruled until 1625, when he was succeeded by his son Charles I. Charles was a despot and claimed that the people had no right to any part of the government. A civil war resulted, Charles was beheaded (1649) and a form of government known as the Commonwealth was established. Oliver Cromwell shortly afterward became Lord Protector with more power than the king had possessed.

Cromwell was a Puritan, but of the radical element known as Independents, differing from another element of Puritans known as Presbyterians. The Independents have come to be known as Congregationalists. Under Cromwell's severe Puritanic rule, sculpture and painting were declared as savoring of idolatry and public amusements were sternly put down. However, Cromwell encouraged printing and literature. He was an intimate friend of John Milton, the blind author of "Paradise Lost" (see title-page reproduced on a following page), which book was published in 1667, the year following the Great Fire. Milton was Latin secretary to Cromwell, and published a book which argued against royalty, for which, on the accession of Charles II., he was arrested.

In 1657 (the year before Cromwell died) was published the sixth and last volume of the London Polyglot Bible, compiled by Brian Walton and printed by Thomas Roycroft. In this Bible there were used nine languages: Hebrew, Chaldee, Samaritan, Greek, Syriac, Arabic, Ethiopic, Persian and Latin. The work took four years in printing, and was the first book ever published in England by subscription. Cromwell encouraged the undertaking by allowing paper to be imported into England duty free, and by contributing a thousand pounds out of the public money to begin the work.

In those days the Puritans presented a curious contrast to the Royalists. The Puritan, or "Roundhead" as he was also called, wore a cloak of subdued brown or black, a plain wide linen collar, and a cone-shaped hat over closely cut or long straight hair. The Royalist, or "Cavalier," wore clothes of silk or satin, a lace collar, a short cloak over one shoulder, short boots, and a broad-brimmed beaver hat adorned with a plume of feathers.

The period designated as the Restoration, long celebrated by the Church of England, began soon after Cromwell's death, when in 1660 Charles II. ascended the throne. This period brought with it a reaction from

the Puritanic conditions that previously existed and all sorts of excesses were practiced. Cromwell's body was taken out of its grave in Westminster Abbey, hanged on a gallows and beheaded.

It was during the reign of Charles II. (1665) that the Great Plague killed one hundred thousand people in London, a terrible experience followed by one equally terrible the next year: the Great Fire, which consumed thirteen thousand houses.

In 1688 there was another revolution; the people passed a Bill of Rights, and set a new King (William III.) on the throne.

George I., the head of the dynasty now represented in England by King Edward VII., came to the throne in 1714. He was a German, could not speak English, and was the grandfather of George III., the "villain" in the great drama of the American Revolution.

In France the Protestant Huguenots were persecuted by Cardinal Richelieu, whose strong personality dominated King Louis XIII. from 1622 to 1642, and many of them left for America. In 1643 Louis XIV. became King of France and his long reign of seventy-two years is renowned because of the magnificence which found expression in sumptuous buildings, costly libraries, splendidly-bound books, and gorgeous dress.

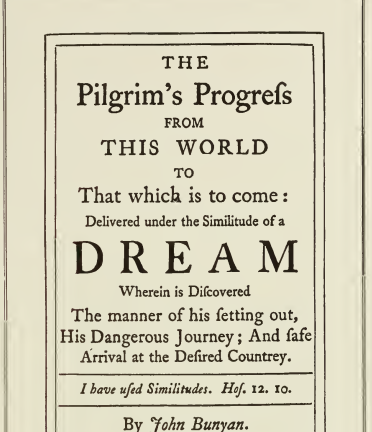
Cardinal Mazarin, in whose library was later discovered a copy of Gutenberg's Forty-two-Line Bible, acted as advisor while Louis XIV. was under age.

In the seventeenth and eighteenth centuries many mechanics in England worked for a shilling a day; their chief food was rye, barley and oats; and one-fifth of the people were paupers. Teachers taught their scholars principally by means of the lash, masters beat their servants and husbands their wives. Superstition was strong and children and grown folks were frightened with lugubrious tales into being "good." This spirit is especially noticeable in the chap-books that were sold during the seventeenth and eighteenth centuries. A title to one of these chap-books (dated 1721) reads:

> A Timely Warning to Rash and Disobedient Children; being a strange and wonderful Relation of a young Gentleman in the Parish of Stepheny in the Suburbs of London, that sold himself to the Devil for twelve years to have the Power to be revenged on his Father and Mother, and how his Time being expired, he lay in a sad and deplorable Condition to the Amazement of all Spectators.

Children in those days were either devilishly bad or ridiculously good. Read this title-page:

> The Children's Example; shewing how one Mrs. Johnson's Child of Barnet was tempted by the Devil to forsake God and follow the Ways of other Wicked Children, who us'd to Swear, tell Lies, and disobey their Parents; How this pretty innocent Child resisting Satan, was Comforted by an Angel from Heaven who warned her of her approaching Death; Together with her dying Speeches desiring young Children not to forsake God, lest Satan should gain a Power over them.



THE
Pilgrim's Progrefs
FROM
THIS WORLD
TO
That which is to come:
Delivered under the Similitude of a
DREAM
Wherein is Diſcovered
The manner of his ſetting out,
His Dangerous Journey; And ſafe
Arrival at the Deſired Countrey.

I have uſed Similitudes. Hoſ. 12. 10.

By *John Bunyan.*

Licenſed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder* at the *Peacock*
in the *Poultrey* near *Cornhil*, 1678.

FIRST EDITION OF "PILGRIM'S PROGRESS"
Title-page (actual size) of Bunyan's well-known book. London. 1678



THE TIMES
OR DAILY UNIVERSAL REGISTER
PRINTED GRAPHICALLY

News 940. TUESDAY, JANUARY 1, 1788. (Price Three-pence.)

Theatre Royal, Drury Lane.
By his MAJESTY'S COMPANY.
THIS EVENING,
Will be performed the Tragedy of
PIZARRO.
Or, THE ITALIAN LOVER.
The principal Characters by
Mr. KEMBLE and Mrs. SIDDONS.
The Whole of the Scenery entirely new.
After which the Comedy of Mrs. Inchbald's,
Wild Oats; Or, Strolling Players.
To which will be added a
FARCE.
Henry, Mr. KELLY. Harriott, Mr. BANNISTER, jun.
And Lovell, by Mrs. CROUCH.
To-morrow the Tragedy The Widow, with the 4th Hiſtorical Play of Henry the Fourth, the original Piece. Falſtaff, Mr. Lewis.
BY COMMAND OF HIS MAJESTY.
For which reaſon the Theatre will be CLOSED.

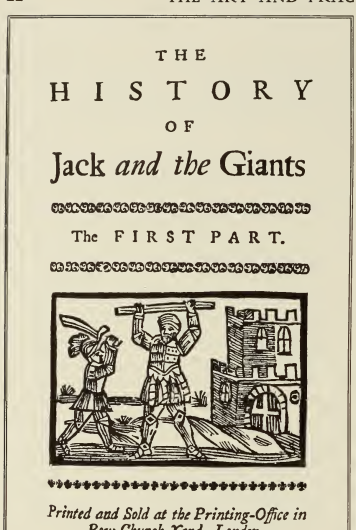
KING'S THEATRE, Haymarket.
By PARTICULAR DESIRE, on Thurſday next, January 3rd, 1788,
Will be PERFORMED the HIGHLY FAVOURITE OPERA of
IL RE THEODORO in VENEZIA.
The Principal Characters by
Sig. MORELLI, Sig. MORICI,
Sig. BALDANZI, Sig. VIVIANI,
and Sig. PINNACCI.
Signors SESTINI, and Signora STORACE
The whole concluding with the laſt Act of the celebrated
BALLET of
LES AMANS RÉUNIS.
Mad. VESTRIS, Mad. COULON,
Mad. MILLERKOP, Mad. VEDY,
And Mad. ZIEGLER.
Boxes and Pit to be laid together.
Doors to be opened at Five and to begin punctually at Seven.
Stalls and Boxes to be taken of Mr. CRAMER, Corner of the Orcheſtra, the CHANGE, Pall-Mall, and Mr. HOOPER, Piccadilly.
Pit Tickets to be had of Mr. CRAMER.
Private and Maſquerade Tickets to be had of Sig. GAETANO MARTINELLI, Secretary & Maſter of the Dreſſes, Sig. LONATI.
The Doors to be opened at Six and to begin punctually at Seven.

Theatre Royal, Covent Garden.
THIS PRESENT
Will be performed the ſecond Tragedy of
The ROMAN FATHER
Horatius, Mr. Barry; Valerius Publicola, Mr. Aickin;
Publius, Mr. Davies; and Publius, Mr. Farren,
Sempronius, Mr. Quick; and Publius, Mr. Bates.
In Act V. will be introduced a Roman Dirge,
To which will be added (3rd time) a new Pantomime,
Entitled
The DUMB CAKE,
Or, the REVENGE OF FANCY
With new Scenes, Dreſſes, Grand Decorations, and Decorations.
N.B. Nothing under full price will be taken.
To-morrow (2nd time) the Comedy of The Provoked Huſband, Sir John Brute, Mr. Lewis; and Charlotte, Mrs. Abington.
PROPRIETOR OF A LIE

THE FIRST ISSUE OF THE LONDON "TIMES" UNDER THAT TITLE. 1788
The heading mentions that logotypes were used in the composition of this newspaper

Jack the Giant Killer, the hero of our childhood days, was a favorite subject for chap-book exploitation. There is shown on the following page the title of such a "history."

Chap-books are poor representatives of the art of typography in Colonial days because they were to the book industry then what reprint books are to the trade in our time. Today it is customary for some publishing houses to buy up old electrotype plates of obsolete editions of dictionaries and other popular books. The plates having already been put to extensive use, are battered



PAGE FROM A "CHAP-BOOK"
Probably a Dicey product of the eighteenth century

and worn, and impressions from them cannot be accepted as criterions for determining the quality of modern printing. Neither are the chap-books true printing representatives of their times. The woodcuts, crudely drawn in the first place, were also worn and battered by repeated use.

In the early part of the seventeenth century chap-books were 8vos. (sixteen pages of about 5 x 8 inches), but later were reduced to 12mos. (twelve or twenty-four pages of about 4 x 6¼ inches). The stories were condensed to fit these small penny books, which were peddled by chapmen. A chapman is described in a "Dictionarie" of 1611 as "A paultrie Pedlar, who in a long packe, which he carries for the most part open, and hanging from his necke before him hath Almanacks, Bookes of News, or other trifling ware to sell."

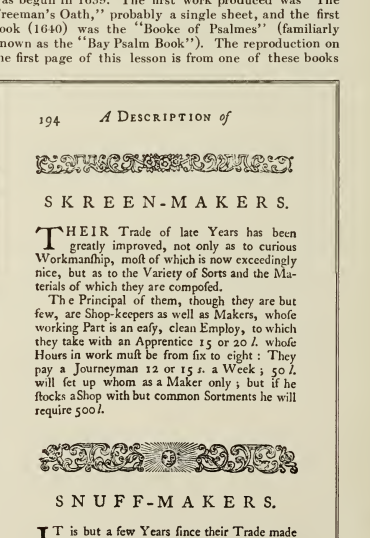
Many of the chap-books of the eighteenth century were printed and published at Aldermary-Church-Yard and Bow-Church-Yard, London, by William and Cluer Dicey, afterward C. Dicey only. The Dicey books were better productions than those of their imitators. It is not possible to determine the exact year in which the majority of chap-books were printed, as many title-pages merely read "Printed and sold in London," etc., or "Newcastle: printed in this present year," without the formality of the date.

There were also other cheap productions known as broadsides, single sheets about 12 x 15 inches, in most cases printed broadwise of the paper and on one side only.

On December 21, 1620, there landed at Plymouth Rock, in what was afterward the colony of Massachusetts, a band of Puritans from England. These non-conformists, unable conscientiously to obey the laws of their native country, had come to America to worship God in their own manner. Ten years later Governor Winthrop with one thousand Puritans landed at Charlestown, and in the following year these immigrants began to settle Cambridge and Boston. A building for an academy (now Harvard University) was erected at Cambridge in 1638, and in 1639 Stephen Daye began to print there.

For the establishment of this, the first printing office in what is now the United States, Rev. Jesse Glover, a Puritan minister of some wealth, was chiefly responsible. Himself contributing liberally, he solicited in England and Holland sufficient money to purchase a press and types, and June 7, 1638, entered into a contract with Stephen Daye, a printer, to accompany him to the new country. Rev. Glover (with his family, Stephen Daye and the printing outfit) embarked on a vessel for New England, but on the voyage across the ocean, he was taken ill and died.

The press and types having reached Cambridge were finally placed in charge of Stephen Daye and printing was begun in 1639. The first work produced was "The Freeman's Oath," probably a single sheet, and the first book (1640) was the "Booke of Psalmes" (familiarly known as the "Bay Psalm Book"). The reproduction on the first page of this lesson is from one of these books


194 *A* DESCRIPTION *of*

SKREEN-MAKERS.

THEIR Trade of late Years has been greatly improved, not only as to curious Workmanſhip, moſt of which is now exceedingly nice, but as to the Variety of Sorts and the Materials of which they are compoſed.

The Principal of them, though they are but few, are Shop-keepers as well as Makers, whoſe working Part is an eaſy, clean Employ, to which they take with an Apprentice 15 or 20 *l.* whoſe Hours in work muſt be from ſix to eight: They pay a Journeyman 12 or 15 *s.* a Week; 50 *l.* will ſet up whom as a Maker only; but if he ſtocks a Shop with but common Sortments he will require 500 *l.*

SNUFF-MAKERS.

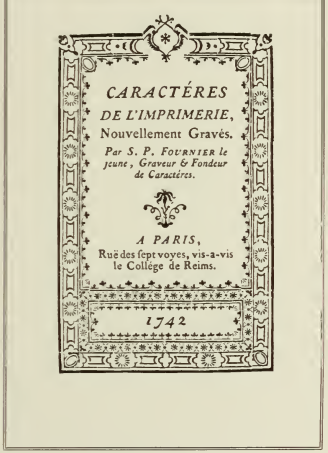
IT is but a few Years ſince their Trade made any Figure in Shops, which now appear almoſt every where, plainly ſhewing, that not only the Practice of taking *Snuff* is greatly increaſed, but that the Making and Selling it muſt be profitable.

The

PAGE FROM "DESCRIPTION OF TRADES." LONDON. 1747
Showing use of decorative bands to separate subjects

preserved in the Lenox Library, New York. This book of Psalms is a revision of Ainsworth's version of 1612, and was in use in New England for upwards of a century, more than fifty editions having been published. The size of the type-page of the first edition is $3\frac{1}{4}$ x $6\frac{1}{4}$ inches.

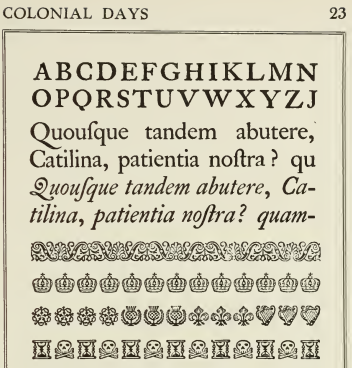
In quality of presswork this first book of Stephen Daye affords a decided contrast to the Bible of Gutenberg, near which it lies in the cases at the Lenox Library. The print on the pages of the Psalm Book is uneven in color and impression, while that on the pages of the Bible is dense-black and firmly and evenly impressed. The reproduction of the title-page of the Psalm Book does the original no injustice. It is difficult to determine whether the shoulders of the border printed the angular lines, or whether these are a part of the design. It is interesting to note how in the word "Whole," Daye formed a W by combining two Vs, his font of types being one evidently intended for Latin work only.



FRENCH SPECIMEN OF 1742
(Actual size)

Daye continued in charge of the printing office for about ten years. Jesse Glover's widow had married Henry Dunster, the first president of Harvard College, and Dunster, for his wife and as president of the college, managed the printing office and received such profits as were made. For some reason Daye in 1649 ceased to be master printer and Dunster appointed Samuel Green to the position. Green had come from England in 1630 with Governor Winthrop, but was not a printer at that time.

The commissioners of the united colonies, who had in charge the propagation of Christianity among the Indians, added another press to the one already at Cambridge, together with types, etc., for the purpose of printing the Bible and other books in the Indian language. In 1662 Green gave to the commissioners the following "account



CASLON TYPES AND ORNAMENTS
From the specimen book of W. Caslon and Son, London, 1764

of utensils for Printing belonging to the Corporation:"

The presse with what belongs to it with one tinn pann and two frisketts.

Item two table of Cases of letters with one ode Case.

Item the ffont of letters together with Imperfections that came since.

Item one brasse bed, one Imposing Stone.

Item two barrells of Inke, 3 Chases, 2 composing stickes one ley brush, 2 candlestickes one for the Case the other for the Presse.

Item the frame and box for the sesteren.

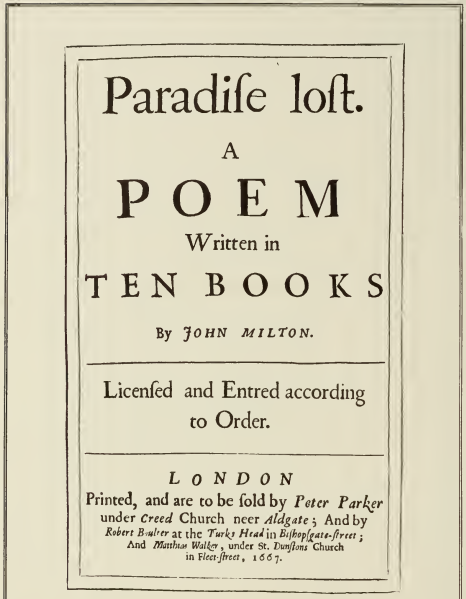
Item the Riglet brasse rules and scabbard the Sponge 1 galley 1 mallett 1 sheeting sticke and furniture for the chases.

Item the letters that came before that were mingled with the colledges.

In 1670 the commissioners presented this equipment to Harvard College. Green continued to print until he was very old, and upon his death in 1702 the printing office was discontinued.

Before 1740 more printing was done in Massachusetts than in all the other colonies. Printing was not introduced into the colony of Virginia until about 1727, principally because the authorities deemed it best to keep the people in ignorance.

Pennsylvania was the second English colony in America in which typography was practiced. The charter of this colony was granted to William Penn in 1681 and in 1687 William Bradford at his printing office "near Philadelphia" printed an almanac. This was a sheet containing the calendar of twelve months (beginning with March and ending with February, as was customary in the seventeenth century). In England, Bradford had worked for a printer who was intimately acquainted with George Fox, founder of the Society of Friends (Quakers). This influenced Bradford to adopt the principles of that sect and he was among the first to emigrate to Pennsylvania in 1682.



Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By JOHN MILTON.

Licenſed and Entred according to Order.

LONDON

Printed, and are to be ſold by Peter Parker under Creed Church neer Aldgate; And by Robert Boulter at the Turks Head in Biſhopſgate-ſtreet; And Matthew Walker, under St. Dunſtons Church in Fleet-ſtreet, 1667.

FIRST EDITION OF "PARADISE LOST"
Title-page (slightly reduced) of Milton's famous book. London. 1667

Bradford became involved in a quarrel among the Quakers of Philadelphia and in 1692 was arrested for printing an address written by a turbulent member of the sect. The sheriff sized a form of four type pages to be used as evidence, and it is said that Bradford later secured his release because this evidence was destroyed. One of the jurymen in examining the form pushed his cane against it and the types fell to the floor "pied," as it is technically expressed. The trouble into which Bradford found himself in Philadelphia very likely influenced him in 1693 to leave that city and establish a printing office in New York "at the sign of the Bible," his being the first printshop in New York and the only one for thirty years. He was appointed in 1693 official printer to the government. In 1725, when Bradford was sixty-one years old, he began the publication of the first newspaper in New York (the *Gazette*).

No review of Colonial printing would be complete without an account of Benjamin Franklin, whose birthday (January 17) is each year widely celebrated. Franklin's father was an Englishman who came to New England about 1685, and Benjamin was born in Boston in 1706, the youngest but two of seventeen children. He came near being a minister, a seaman, a tallow-chandler or a cutler, but love of books caused him finally to be indentured to his brother, James Franklin, who had opened a printing office in Boston. Benjamin was twelve years of age when indentured and was to serve as apprentice until his twenty-first birthday. Making an arrangement with his brother to be allowed to furnish his own board, Franklin provided himself with meals "often no more than a biscuit or a slice of bread, a handful of raisins, or a tart from the pastry-cook's and a glass of water," using the money thus saved for the purchase of books. In 1721 James Franklin began to print a newspaper (the New England *Courant*) and Benjamin tells how some of his brother's friends tried to dissuade him from the undertaking, "one newspaper being, in their judgment, enough for America." Some articles in this newspaper giving offense to the Assembly, James Franklin was imprisoned for a month and on his discharge was forbidden to publish the *Courant*. To evade this order Benjamin's name was substituted for that of James Franklin as publisher.

A short time afterward (1723) the brothers disagreed, and Benjamin left Boston, coming by ship to New York. Here Franklin offered his services to William Bradford, then the only printer in the city, but he could give him no work. However, he suggested that Franklin go to Philadelphia where Andrew Bradford, his son, had a shop. Franklin did not succeed in getting work with Andrew Bradford, but was more fortunate with Samuel Keimer. The printing house of Keimer, as described by Franklin, consisted of an old damaged press, a small worn-out font of types, and one pair of cases. Here Franklin worked until he left for England to select an equipment for a new printing office to be established by him in Philadelphia. At that time there were no type foundries or press manufactories in the United States. Franklin had been encouraged by Governor Keith with promises of financial assistance, but the trip to London proved a fool's errand and Franklin went to work in a printing office there as a journeyman, first at the press, later in the composing-room. (It is told that forty years afterward when Franklin was residing in Great Britain, he went into this printing office and with the men there drank "Success to printing.") He returned to Philadelphia, worked as a foreman for Keimer, and then with a partner, Hugh Meredith, opened a printing office.

One of the first jobs done by the new firm was forty sheets of the history of the Quakers, set in pica and long primer. Franklin tells how he "composed a sheet a day and Meredith worked it off at press; it was often eleven at night, and sometimes later, before I had finished my distribution for the next day's work. But so determined I was to continue doing a sheet a day that one night, when, having imposed my forms, I thought my day's work over, one of them by accident was broken and two pages reduced to pi, I immediately distributed and composed it over again before I went to bed."

In 1732 (for the year 1733) Franklin first published

"Poor Richard's Almanack." For this purpose he used the name of Richard Saunders, an English astrologer. This almanac continued to be published by Franklin for twenty-five years, nearly ten thousand copies being sold annually. The two pages here reproduced are full size, and as it is likely that Franklin gave close attention to the typography it will be interesting to study their arrangement. They are good examples of title-page and tabular composition of Colonial days.

Franklin considered this almanac a proper vehicle for conveying instruction among the common people, and filled the little spaces that occurred between the remarkable days in the calendar with proverbial sentences. These proverbs, which contained the wisdom of many ages and nations, were later gathered together as a harangue of a wise old man under the title "The Way to Wealth," and the familiar phrase "As Poor Richard says" is often repeated therein.

In 1748 Franklin took as a partner David Hall, the firm name being Franklin & Hall until 1766, when Hall became sole proprietor.

Quaintness is of Colonial typography its chief characteristic. While the treatment lacks the artistic quality, the refinement, and the dainty finish of the productions of Aldus,

Mon. March hath xxxi days.

My Love and I for Kiſſes play'd,
She would keep ſtakes, I was content,
But when I won ſhe would be paid;
This made me ask her what ſhe meant:
Quoth ſhe, ſince you are in this wrangling vein,
Here take your Kiſſes, give me mine again.

1	5	Q. Caroline Nat.	11	♎	6	9	6	St. David
2	6		12	22	5	8	6	☽ rif. 4 16 mo.
3	7	High ſpring tides.	1	♐	6	7	6	New ☽ 4 day,
4	G	½ Sund. Lent	2	♐	6	5	6	at 10 at night.
5	2	* ſet 11 2	3	♈	6	4	6	*Let my reſpected*
6	3	Days 11 h. 54 m.	4	♐	6	3	6	*friend* J. G.
7	4	*Wind and cloudy*	5	♑	6	2	6	☽ ſets 9 40 aft.
8	5	☌ ☿ ☉ *cold*	6	♐	6	1	6	*Accept this hum-*
9	6	☉ ent. ♈ *then*	6h	♊	6	0	6	*ble verſe of me.*
10	7	Spring Q. begins	7	♑	5	59	7	viz.
11	G	☌ ♃ ☿ & makes	8	♒	5	58	7	First Quarter
12	2	Eq. Day&Night	9	♑	5	56	7	*Ingenious, learn-*
13	3	☍ ☿ ☾ ☌ ♉	5	10	5	55	7	*ed, envy'd Youth,*
14	4	*Windy but warm*	10	♌	5	54	7	☽ ſets 3 morn.
15	5	Days incr. 3 h.	11	♋	5	53	7	*Go on as thou'ſt*
16	6	* ſet 10 20	12	♏	5	52	7	*began;*
17	7	St. Patrick	1	♑	5	51	7	*Even thy enemies*
18	G	Palm Sunday	2	♎	5	49	7	*take pride*
19	2	*March many wea-*	2h	♑	5	48	7	Full ● 19 day
20	3	☿ ♄ ☿ *thers*	5	♍	5	47	7	in the Morn.
21	4	*How he ſuffs, poor*	6	♏	5	46	7	☽ rif 8 46 aft.
22	5	* ſet 10 0 *Fool!*	5	♑	5	45	7	*That thou'rt*
23	6	Good Friday	6	♐	5	44	7	*their country*
24	7	*Now fair & clear*	6h	♑	5	43	7	*man*
25	G	EASTER Day	7	♒	5	42	7	
26	2	* ſet 9 45	3	♈	5	40	7	☽ rif. 1 morn.
27	3	*High winds, with*	9	♉	5	39	7	Laſt Quarter.
28	4	*ſome rain to the*	10	♎	5	37	7	*Hunger never*
29	5	☌ ☉ ♄ *end*	10	♑	5	35	7	*ſaw bad bread.*
30	6	☿ ♃ ☿	11	♓	5	34	7	Days incr. 3 38
31	7	7 * ſet 9 27	12	♈	5	33	7	☽ rif. 3 28

Poor Richard, 1733.

AN

Almanack

For the Year of Chriſt

1733,

Being the Firſt after LEAP YEAR:

And makes ſince the Creation	Years
By the Account of the E ſtern *Greeks*	7241
By the Latin Church, when ☉ ent ♈	6932
By the Computation of *W W*	5742
By the *Roman* Chronology	5682
By the *Jewiſh* Rabbies	5494

Wherein is contained

The Lunations, Eclipſes, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aſpects, Sun and Moon's Riſing and Setting, Length of Days, Time of High Water, Fairs, Courts, and obſervable Days

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours Weſt from *London*, but may without ſenſible Error ſerve all the adjacent Places, even from *Newfoundland* to *South-Carolina*.

By *RICHARD SAUNDERS*, Philom.

PHILADELPHIA:
Printed and ſold by *B FRANKLIN*, at the New Printing Office near the Market

TWO PAGES FROM "POOR RICHARD'S ALMANACK"
Printed by Benjamin Franklin in 1732

Froben and other printers of classics, it has natural simplicity, human interest, and an inexpressible something that makes it attractive to the average printer of today.

The title-page of the "Compleat Ambassador," showing the actual size of the original, is constructed in a severely plain manner, a style known as the "long and short line," with catchwords.

The "Midsommer Night's Dreame" title-page is one of the most artistic of Colonial pages, printed when Shakespeare was in the midst of his famous literary labors (1600). To get contrast the compositor alternated lines of roman with lines of italic. The spacing material could not have been accurate, and two capital Vs were used for a W, as Daye had done.

The "Paradise Lost" title-page is a poor specimen of composition and presswork. It was common in Colonial days to surround the type-page with a double-rule border and in this specimen the rules are bent and battered. Printed in 1667, it is a part of the first edition of Milton's famous book.

The London *Times* heading is interesting, representing as it does the first number, under the new name, of a newspaper which has since become world-famous. The

editionum collatione, multae eaeque insignes variantes lectiones deprehendantur, quodque folio LXXVI prior pagina etiam in utroque quod habeo, exemplari non reperiatur impressa. Ea autem ex una typographorum oficinatis praetervecta videtur; nec enim quicquam illic deficit ralbagiani commentarii.

CAPUT III.

De ceteris hebraicorum librorum editionibus ab hebraicae typographiae origine usque ad annum MCCCCLXXX.

1. *Psalterium hebraicum cum commentario Kimchii in-quarto eodem anno minoris judaeorum supputationis* CCXXXVII, *Christi* MCCCCLXXVII. Alter hic est hebraicae typographiae foetus, paucis tantum mensibus gersonidis commentario recentior. Hic enim editus est, ut supra animadvertimus, die IV mensis sivan, sub finem videlicet mensis maii anni 1477, psalmi autem editi sunt die XX elul, scilicet sub initium mensis septembris. De antiquissima porro hac extremaeque raritatis editione altum est apud bibliographos silentium, primusque eam memorat clarissimus Kennicott in novo absolutissimae suae hebraici textus editionis programmate quod edidit die XVI decembris anno 1772, ubi illi merito inter biblicas editiones principatus honorem detulit. Ita autem comparata est, ut unicuique versiculo hebraici psalmorum contextus kimchianus commentarius subjiciatur. Ille quidem absque punctis (IV prioribus psalmis exceptis quibus inelegantes haec appofita sunt) & characteres quadratus, sed formae po-

ITALIAN SPECIMEN OF 1776
Showing use of decoration

heading mentions that the *Times* was printed "logographically." Logotypes (two or three letters cast together) were being experimented with to facilitate type composition, but did not prove successful.

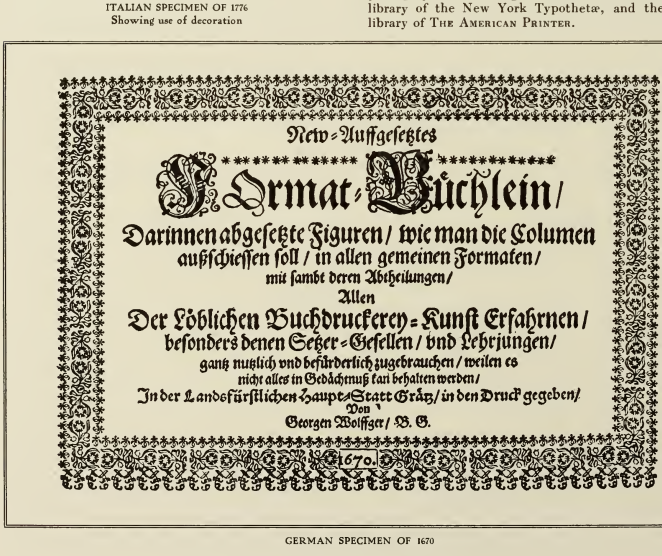
The printers "at the Peacock in the Poultrey near Cornhil" surely were good workmen. The "Pilgrim's Progress" title-page (a first edition of 1678) is a finished bit of printing.

The custom of using decorative border units to make printed books attractive was seemingly practiced thruout Europe. The Italian page of 1776 is an example of this, as is also the French specimen of 1742. In this last page the decoration is overdone. The German example is the title-page of a style book of 1670.

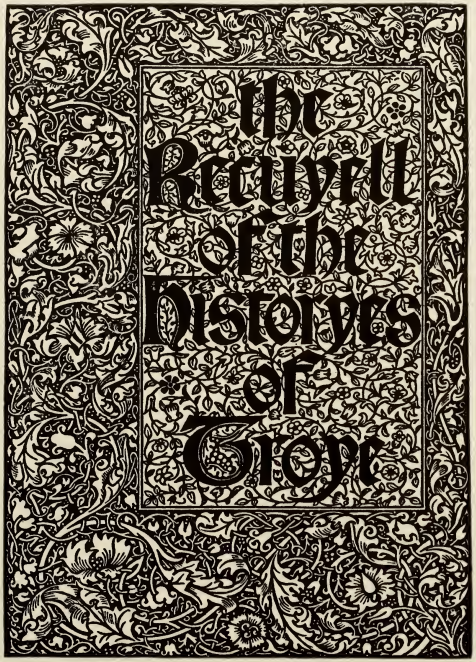
The page from the Colonial book "Description of Trades" exhibits the use of the decorative band for dividing subjects. This style is now extensively used on Elbert Hubbard's publications and has possibilities in the direction of general job printing that make it worthy of experiment.

Because Caslon types and ornaments were extensively used by Colonial printers I have reproduced on a previous page specimens of types and ornaments from the type-specimen book of W. Caslon & Son, printed in 1764. The Caslon type-face was original in the sense in which the type-face cut by Jenson was original; both had characteristics which identified them with their designers, but both also had a general resemblance to type-faces previously used. The Roman face cut by Caslon bears a marked similarity in its capitals to the type-face used by Thomas Newcomb on the title-page of the "Compleat Ambassador" (see insert herewith).

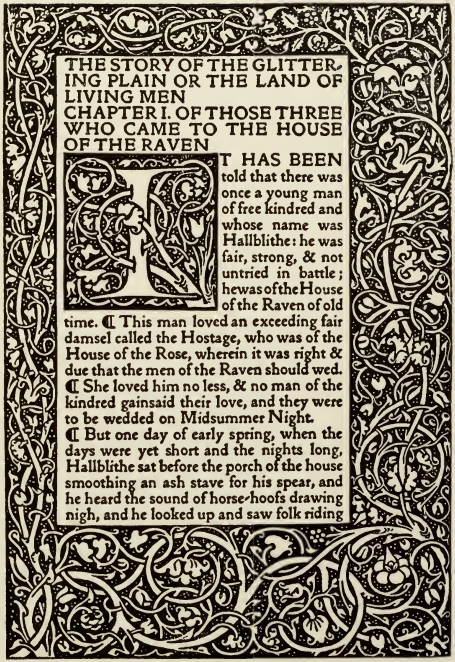
The illustrations in this lesson were in most instances photographed from originals in the Lenox Library, the library of the New York Typothetæ, and the private library of The American Printer.



GERMAN SPECIMEN OF 1670



Title-page of the "Historyes of Troye" designed by Morris and engraved on wood



First text page of "The Story of the Glittering Plain"

TYPOGRAPHY IN THE 19TH CENTURY

IT WAS near the close of the nineteenth century when William Morris, the distinguished exponent of strength and simplicity in art, declared that "no good printing had been done since 1550." According to this statement one hundred years after its invention typography forfeited its place among the esthetic arts, and then for three hundred years remained below the standard set by its inventor. By setting his date at 1550 Morris overlooked the achievements of such eminent printers as Plantin and the Elzevirs, but otherwise his arraignment is justified. Posterity had defaulted in its administration of the legacy left by Gutenberg.

The first book printed from separate types, as an example of artistic arrangement and careful workmanship, is a remarkable testimony to the genius of the inventor, especially when the completeness of the invention is compared with the initial productions of later inventors. The first cylinder press and the first linotype machine were both crudely constructed.

Typography attained its highest point toward perfection in Italy in the days of Jenson and Aldus. The Italian style of lettering and decoration differed greatly from the German. There was dignity, refinement, a dainty neatness, in the printed pages of the Venetians, and their type-faces were precise and of a dark gray tone. The German page, with its bold Gothic letters arranged in masses of black, was characteristic of the religious fidelity and sturdiness of the dwellers on the banks of the Rhine.

As the art of printing spread, the German and Italian styles became mingled, finally resulting during Colonial days in a style of typography which represented the Italian modified by the German just enough to make it interesting. But typography as an art was in a state of deterioration. Even Franklin, called by the printers of America their "Patron Saint," as a typographer lacked the artistic perception of Aldus and Plantin, tho he was a superior mechanic and a shrewd business man.

The beginning of the nineteenth century found the practice of typography leaning more than ever toward utility and away from art. William Nicholson, an Englishman, had planned a cylinder printing press and Dr. Kinsley, of Connecticut, had constructed a model of one. A Roman type-face on severe, mechanical lines had been designed, and picturesque old Romans such as the Caslon were going out of use. Ornaments and borders were being discarded, and the style of typography was getting uninteresting and losing the personal element.

To illustrate this transition there are reproduced four representative title-page arrangements. The first is that of a book on printing published in 1810, containing several lines of the then new Roman type-face. In arrangement this page is similar to the



3 For the Lord is a great God : and a great King above all gods.
4 In his hand are all the corners of the earth : and the strength of the hills is his also.
5 The sea is his, and he made it : and his hands prepared the dry land.
6 O come, let us worship and fall down : and kneel before the Lord our Maker.
7 For he is the Lord our God : and we are the people of his pasture, and the sheep of his hand.
8 To-day if ye will hear his voice, harden not your hearts : as in the provocation, and as in the day of temptation in the wilderness ;
9 When your fathers tempted me : proved me, and saw my works.
10 Forty years long was I grieved with this generation, and said : It is a people that do err in their hearts, for they have not known my ways :
11 Unto whom I sware in my wrath : that they should not enter into my rest.

PSALM XCVI.

Cantate Domino.

SING unto the Lord a new song : sing unto the Lord, all the whole earth.
2 Sing unto the Lord, and praise his Name : be telling of his salvation from day to day.
3 Declare his honour unto the heathen : and his wonders unto all people.
4 For the Lord is great, and cannot worthily be praised : he is more to be feared than all gods.
5 As for all the gods of the heathen, they are but idols : but it is the Lord that made the heavens.
6 Glory and worship are before him : power and honour are in his sanctuary.
7 Ascribe unto the Lord, O ye kindreds of the people : ascribe unto the Lord worship and power.
8 Ascribe unto the Lord the honour due unto his Name : bring presents, and come into his courts.
9 O worship the Lord in the beauty of holiness : let the whole earth stand in awe of him.
10 Tell it out among the heathen that the Lord is King : and that it is he who hath made the round world so fast that it cannot be moved ; and how that he shall judge the people righteously.
11 Let the heavens rejoice, and let the earth be glad : let the sea make a noise, and all that therein is.
12 Let the field be joyful, and all that is in it : then shall all the trees of the wood rejoice before the Lord.
13 For he cometh, for he cometh to judge the earth : and with righteousness to judge the world, and the people with his truth.

PLEASING BORDER ARRANGEMENT
Letterpress imitation of the decoration of double-column pages on early books.
From the "Book of Common Prayer," London. 1814



DESIGN MADE WITH BRASS RULE
Executed in 1879, it is one of the best specimens of the rule-curving period

"Queen Elizabeth" page inserted in the chapter on Colonial typography which is perhaps the source from which came the "long-and-short-line" and "catch-word" style of the average title-page of the nineteenth century. The second example of the group shows a displayed page of 1847 similarly treated, and the third is a reproduction of the title-page of a printer's manual of 1872. This last mentioned example is the product of a prominent type foundry of that time and very likely was arranged in the style then accepted as good typography. A more uninteresting page could hardly be conceived, especially for a book intended for printers.

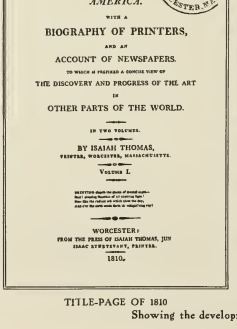
The fourth example is a reproduction of the title-page of MacKellar's well-known manual, the "American Printer" (now out of print), and presents what to the head of the most prominent American type foundry was probably an ideal arrangement. While revealing the long-and-short-line characteristics of the previously mentioned pages, as a whole the effect is more interesting to printers. In this page may be noticed the trend toward delicate, characterless typography.

A printer, Charles Whittingham, of the Chiswick Press, and a publisher, William Pickering, of London, England, furnish an example of effort made in the middle of the nineteenth century to raise the practice of typography to a more artistic standard. These men, both lovers of books and artists in temperament, had become intimate friends, and together endeavored to introduce into their publications simplicity, appropriateness, and other artistic qualities.

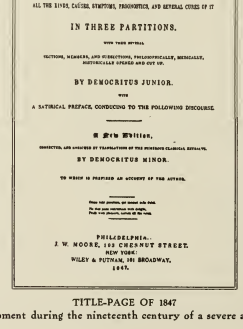
Desiring to use an old-style face on one of their books Whittingham inquired of the Caslon type foundry if any of the punches cut by the first William Caslon were in existence. The original punches being recovered after years of disuse, fonts of type were cast and used on a book "The Diary of Lady Willoughby," printed in 1844. The title-page of this book is reproduced on a following page, and it will be seen that Whittingham arranged the typography in the Colonial style to harmonize with the literary motive of the book. So well was this done that one has to look twice at the date to satisfy himself it is not 1644. Other typography from these men is not quite so radically different from that of their contemporaries, but is more refined, artistic and tasteful, as may be seen by the "Friends in Council" page at the rear of this lesson. An innovation by Whittingham was the omission of punctuation marks excepting where needed to make clear the significance of the wording.

Whittingham and Pickering, in the field of artistic typography, were fifty years ahead of their time, as printers in general were not ready to accept the good things offered them. The renaissance had not yet dawned.

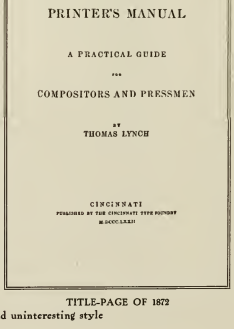
Job printing as a distinct department is of modern development. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or almanacs; job printing was incidental. This caused similarity in the typography of newspaper, book and job work, a con-


THE
HISTORY OF PRINTING
IN
AMERICA.
WITH A
BIOGRAPHY OF PRINTERS,
AND AN
ACCOUNT OF NEWSPAPERS.
TO WHICH IS PREFIXED A CONCISE VIEW OF
THE DISCOVERY AND PROGRESS OF THE ART
IN
OTHER PARTS OF THE WORLD.
IN TWO VOLUMES.
BY ISAIAH THOMAS,
PRINTER, WORCESTER, MASSACHUSETTS.
VOLUME I.
WORCESTER:
FROM THE PRESS OF ISAIAH THOMAS, JUN
ISAAC SUMNERSTANT, PRINTER.
1810.

TITLE-PAGE OF 1810


THE
ANATOMY OF MELANCHOLY,
WHAT IT IS.
WITH
ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT
IN THREE PARTITIONS.
WITH THEIR SEVERALL
SECTIONS, MEMBERS, AND SUBSECTIONS, PHILOSOPHICALLY, MEDICALLY,
HISTORICALLY OPENED AND CUT UP.
BY DEMOCRITUS JUNIOR.
WITH
A SATIRICAL PREFACE, CONDUCING TO THE FOLLOWING DISCOURSE.
A New Edition,
CORRECTED, AND ENRICHED BY TRANSLATIONS OF THE WORDING CLASSICAL EXTRACTS,
BY DEMOCRITUS MINOR.
TO WHICH IS PREFIXED AN ACCOUNT OF THE AUTHOR.
PHILADELPHIA:
J. W. MOORE, 195 CHESTNUT STREET.
NEW YORK:
WILEY & PUTNAM, 161 BROADWAY.
1847.

TITLE-PAGE OF 1847


THE
PRINTER'S MANUAL
A PRACTICAL GUIDE
FOR
COMPOSITORS AND PRESSMEN
BY
THOMAS LYNCH
CINCINNATI
PUBLISHED BY THE CINCINNATI TYPE FOUNDRY
M.DCCC.LXXII

TITLE-PAGE OF 1872

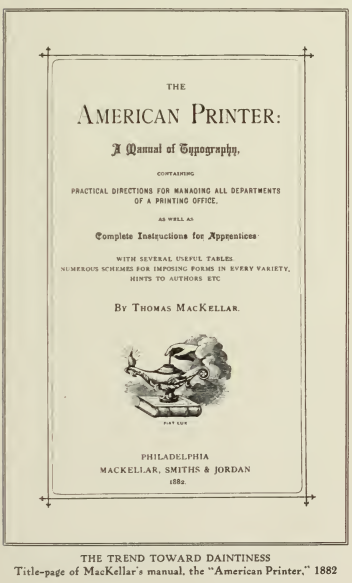
Showing the development during the nineteenth century of a severe and uninteresting style

dition that today exists only in a small degree. Now these three classes of work are generally separated into departments, each with its own rules, styles and practices, job composition being less restrained by customs and rules than any of the other departments.

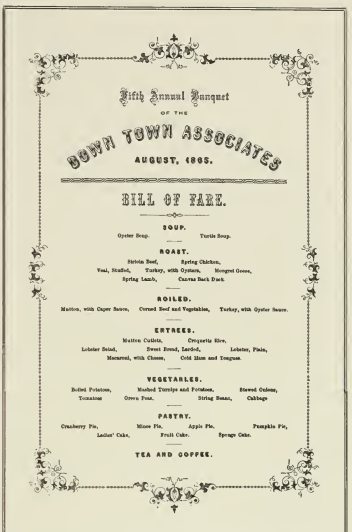
Attractiveness is as necessary to the typography of the general job of printing as dignity and legibility are to a law brief, but, endeavoring to get attractiveness into their work, job printers often go astray. They wrongly labor under the impression that to have a job distinctive it must be made freakish. Typography is not good unless based upon art foundations.

Ideas in plenty could have been plucked by the printer of the nineteenth century from old books, especially from those printed for religious organizations, such as the "Book of Common Prayer." A handsome edition of a book of this kind was printed in London by John Murray in 1814. Each pair of pages is different in decoration and typography, the designs being by "Owen Jones, architect." The decorative treatment of the page of Psalms reproduced from this book is worthy of study and adaptation.

About the time of the Civil War the job printer was less fettered than ever by the customs of the book printer. While title-pages of books were being composed without ornamentation in severe-looking modern romans, the job printer, influenced by the type-founder, took a liking to fancy typography, for the production of which there were shaded, outlined, rimmed and ornamental letters, in imitation of the work of the copper-plate engraver. The business card on the next page, and the


THE
AMERICAN PRINTER:
A Manual of Typography,
CONTAINING
PRACTICAL DIRECTIONS FOR MANAGING ALL DEPARTMENTS OF A PRINTING OFFICE,
AS WELL AS
Complete Instructions for Apprentices
WITH SEVERAL USEFUL TABLES
NUMEROUS SCHEMES FOR IMPOSING FORMS IN EVERY VARIETY,
HINTS TO AUTHORS ETC
BY THOMAS MACKELLAR.
PHILADELPHIA
MACKELLAR, SMITHS & JORDAN
1882

THE TREND TOWARD DAINTINESS
Title-page of MacKellar's manual, the "American Printer," 1882


Fifth Annual Banquet
OF THE
DOWN TOWN ASSOCIATES
AUGUST, 1865.
BILL OF FARE.
SOUP.
Oyster Soup. Turtle Soup.
ROAST.
Sirloin Beef, Spring Chicken,
Veal, Stuffed, Turkey, with Oysters, Mongrel Goose,
Spring Lamb, Canvas Back Duck
BOILED.
Mutton, with Caper Sauce, Corned Beef and Vegetables, Turkey, with Oyster Sauce.
ENTREES.
Mutton Cutlets, Croquette Rice,
Lobster Salad, Sweet Bread, Larded, Lobster, Pickle,
Macaroni, with Cheese, Cold Ham and Tongue.
VEGETABLES.
Boiled Potatoes, Mashed Turnips and Potatoes, Stewed Onions,
Tomatoes Green Peas, String Beans, Cabbage
PASTRY.
Cranberry Pie, Mince Pie, Apple Pie, Pumpkin Pie,
Ladies' Cake, Fruit Cake, Sponge Cake.
TEA AND COFFEE.

BANQUET PROGRAM
As arranged in Boston in 1865

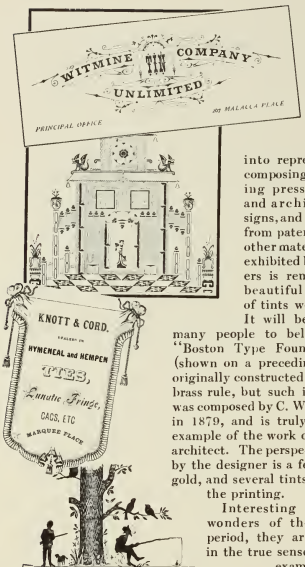
"bill of fare" here shown, are specimens of such work.

The changing styles of typography as applied to commercial headings are well set forth by the group on the fifth page of this chapter. The first specimen is a "plain" billhead of 1870. The second is a billhead of 1893, when the compositor was taught to corral all excess wording in an enclosure of rules at the left side of the heading proper. In this specimen there is a touch of ornamentation and a showing of seven different typefaces, one of which is the then conventional script for the date line. The third specimen of the group, a letterhead which won first prize in a contest held in 1897, reveals further development of simple typography. Only one face of type is used (Tudor black) and there is no ornamentation excepting a few periods on each side of the word "The."

During the nineteenth century no type foundry did more toward influencing the typography of the general job printer than the one known at the time of its absorption by the American Type Founders Company as MacKellar, Smiths & Jordan, of Philadelphia. The reproduction of a few clippings from its specimen book of 1885 may recall memories to the printer now of middle age.

The Free Press business card has peculiar interest to the author. It was set and printed by him during dull hours about the year 1889, when his thinking apparatus was controlled by influences from the underworld of typographic art.

There is another phase of late nineteenth century typography which should be mentioned. It seems that printers had developed a longing for pictures, color and



"IN THE GOOD OLD DAYS"
From a specimen book of 1885

decoration. The process of photo-engraving not having been perfected, job printers shaped brass rule into representations of composing-sticks, printing presses, portraits and architectural designs, and cut tint blocks from patent leather and other material. The skill exhibited by many printers is remarkable, and beautiful combinations of tints were produced. It will be difficult for many people to believe that the "Boston Type Foundry" design, (shown on a preceding page) was originally constructed with pieces of brass rule, but such is the fact. It was composed by C. W. L. Jungloew in 1879, and is truly a wonderful example of the work of the printer-architect. The perspective obtained by the designer is a feature. Black, gold, and several tints were used in the printing.

Interesting as are these wonders of the curved-rule period, they are not artistic in the true sense of the word; examples of skill indeed, but not art as it is today understood.

——

We now come to one of the most interesting periods in the history of printing, a period which may well be termed the "Modern Renaissance." As was intimated earlier in this chapter the invention of printing machinery served to lead typography away from art. The printers of that time thought they were doing artistic work when they set their jobs in fancy type-faces, twisted brass rule, or printed in many colors. They did not know that art-printing was simplicity and something else. The apprentice was taught to set type as had his journeyman instructor before him. Any inspiration he received came from the type founders, and even that was often interpreted wrongly.

Ten years before the close of the nineteenth century display typography was in a chaotic state so far as art was concerned. Printers who before had not doubted the appropriateness and quality of their own typography, began to realize that it lacked something they were not able to supply, and were ready to follow a Moses who could lead them to better things. Then began to form a curious chain of events that was to have a revolutionary influence upon commercial typography as well as upon commercial art. The first link in this chain was the establishing of the Kelmscott Press in England by William Morris.

William Morris was an artist, a poet, a designer and a craftsman. Partiality for things medieval showed itself early in his life, and before he took up printing he manufactured artistic house-furnishings in the ruins of an old abbey.

Years ago if the average American citizen were asked what great thing Benjamin Franklin did, his answer might have been "he invented the Franklin stove." The average person of today would connect the name of Morris with the Morris chair. As the application of art principles to typography has caused the compositor to turn from rule curving; to set his lines straight, and to seek paper without luster, so the influence of Morris has led to the abandonment of gilt and polish and trimmings, and created a demand for subdued colors and straight lines in home furnishings. He who can influence others to think and act in manner different and better than they have done before, is truly great.

Morris lived in a picturesque old manor-house in Kelmscott on the Thames in England, and it was there at the age of fifty-seven years that he began to print. He was not a printer by trade, but before a type was set he studied the art from the beginning. He even learned to make a sheet of paper himself. Kelmscott Press paper was made by hand of fine white linen rags untouched by chemicals. Morris as a handicraftsman had an abhorrence for machinery. It is doubtful if he would have used even a hand-press if results equally good could have been obtained without it.

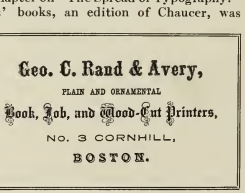
Morris' idea seems to have been to take up good typography where the early printers left off. When he wanted types for the new printshop he had enlarged photographs made of the type pages of Jenson, Koburger and other printers of the fifteenth century, and from these photographs designed his type-faces, arranging the details of the letters to conform to his own ideas.

His Roman type-face he called "Golden," probably because of its use on the "Golden Legend." This type-face was afterward reproduced by foundries in America as Jenson, Kelmscott, and other type-names. Morris was wont to say that he considered the glory of the Roman alphabet was in its capitals, but the glory of the Gothic alphabet was in its lower-case letters. He also designed a type-face characteristic of the Gothic letters used by Koburger and other fifteenth century printers and probably because of its use on the "Historyes of Troye," called it Troy. This type also was reproduced by type foundries, and printers knew it as Satanick and Tell Text.

The space ordinarily assigned to the page margins, Morris covered with arabesque decoration in the manner of the early Italian printers, large decorative initials blending with the borders. These initials and borders, with few exceptions, were drawn by himself and engraved upon wood by W. H. Hooper. Compare the right-hand page of the two pages here reproduced with the Venetian specimen in the chapter on "The Spread of Typography."

One of Morris' books, an edition of Chaucer, was additionally enriched by upward of a hundred illustrations by Burne-Jones, a noted British artist.

In both England and America Morris was the subject



BUSINESS CARD
As displayed in 1865



A BUSINESS CARD OF 1889
One of the author's early attempts at artistic (?) printing

of much criticism. Men who as art printers were not fit to touch the hem of his garment were loud in condemnation of his work. Others, more fair, pointed out the excellence of his printing, but claimed that neither his type-faces nor his style of typography would be used many years. This last prediction has proved partly true. The Jenson, or Kelmscott, type-face was used so frequently and so generally that despite its virtues it finally tired the public eye, and is now seldom seen. Satanick, the "Troy" type-face, as made by the American Type Founders Company, was not displayed in its specimen book of 1906.

However, the work of William Morris, tho not accepted as the model for general use, was the cause of a revolution in modern typography. Instead of the delicate and inartistic type-faces and ornamentation of 1890, the contents of type foundry specimen books now reveal strong, handsome, artistic letters and common-sense art borders and ornaments. Morris' experience as a printer did not cover five years, yet his name will always live because of the good he did typography in the nineteenth century.

Decorative artists were wielding a big influence in the revival taking place in the field of typography. Contemporary with Morris in England was a young artist, Aubrey Beardsley, prominent in a new school of art which saw merit in the flat masses of color as found in the grotesque designs of the Japanese.

Here in America the work of Morris and Beardsley found favor in the eyes of Will Bradley, who was destined to lead the forces in the typographic revolution on American soil. Bradley had been a country printer; as apprentice, journeyman and foreman he had tasted both the joys and sorrows of practical work in the printshop. However, Bradley was more than printer; he had artistic tendencies which finally influenced him to go to Chicago to study art. There he frequented the art galleries and public libraries, and developed into a poster artist of exceptional merit. There were those who called him the "American Beardsley."

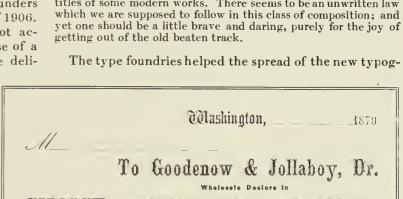
The year 1896 found Bradley with a studio at Springfield, Mass., where his love of printing influenced him to open a printshop which he called the "Wayside Press." In May of the same year he issued the first number of "Bradley: His Book," a unique publication for artists and printers. The type-faces used were Jenson, Caslon and Bradley, and almost every page contained decoration. There were many odd color combinations and Bradley must have stood close to his presses when this first number was printed. Purple-brown and orange, olive-green and orange-brown, orange-yellow and chocolate-brown, purple-red and green-blue—these were some of the color harmonies.

The Christmas number of "Bradley: His Book" was set entirely in Satanick, the American copy of Morris' "Troy" type, and bright vermilion was nicely contrasted with dense black print.

While Morris was a medievalist, and received his inspiration from the printed books of the fifteenth century, Bradley was inspired by both past and present. Printers know him particularly because of his adaptations of the styles of the seventeenth and eighteenth centuries. He demonstrated how Colonial printers could have done their work better. In presenting the Colonial specimens (which are here reproduced from the November, 1906, "Bradley: His Book") Bradley wrote:

> Antique and deckle-edge papers enter so largely into the making of books today that printers cannot do better than to study the styles of type-composition that were in vogue when all books were printed upon hand-made papers. A knowledge thus gained should prove of great value, especially in the setting of title-pages. * * * The only face of Roman type which seems appropriate to antique paper is that which is known as Caslon. When types were fewer, and the craft of printing less abused than it is now, this was the only type used in book work; and some of the title-pages in our earlier books are extremely interesting and suggest motifs which may well be carried out today. Taking suggestions from these books we have set a few pages, using as subjects the titles of some modern works. There seems to be an unwritten law which we are supposed to follow in this class of composition; and yet one should be a little brave and daring, purely for the joy of getting out of the old beaten track.

The type foundries helped the spread of the new typog-


Washington, ____ 1870

M ____

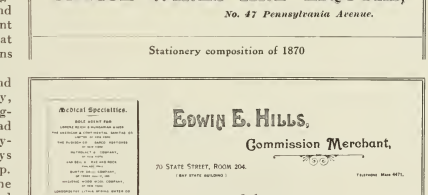
To Goodenow & Jollaboy, Dr.

Wholesale Dealers in

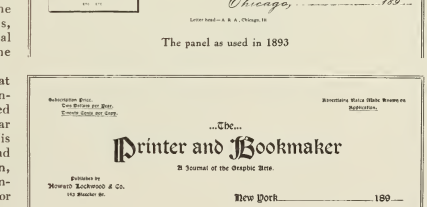
CHOICE WINES AND LIQUORS,

No. 47 Pennsylvania Avenue.

Stationery composition of 1870



The panel as used in 1893



A neat letterhead of 1897

THE CHANGING STYLES OF COMMERCIAL HEADINGS

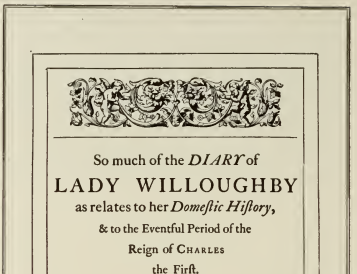
raphy by supplying a series of Bradley's decorations, known as "Wayside ornaments."

Bradley discontinued the Wayside Press in 1898 and combined his printshop with that of the University Press at Cambridge, Mass. There a battery of presses was kept busy during the continuance of the extraordinary interest in Bradley booklets. The story is told that one large concern wished a catalog, but because it was impossible to fill all orders, secured it only by offering to pay double the estimated cost.

Like Morris, Bradley became an interesting subject for discussion by writers on printing. His work was both praised and censured, but he prospered. George French, the well-known American writer on printing matters, wrote of Bradley at the time: "I recently met Mr. Bradley and was impressed with a sense of being in the presence of one whose work for the art preservative will be recognized in the future as second to that of none of its exponents and disciples."

In 1905 Bradley impaired the strength of his following by attempting for the American Type Founders Company the introduction of a new style of typography, the prominent feature of which was profuse ornamentation. While this effort supplied job printers with many valuable ideas in type arrangement and color treatment, happily the style as a whole was not adopted by printers generally or typographic conditions might have become as unfortunate as they were previous to 1890.

Frank B. Berry, associated with Bradley during his engagement with the American Type Founders Company, tells in these words of the construction of a thirty-two page pamphlet of specimens entitled "The Green Book of Spring:" "Starting in on this about half-past ten one morning Bradley made up a dummy, prepared the copy


So much of the *DIARY* of

LADY WILLOUGHBY

as relates to her *Domeſtic Hiſtory*,

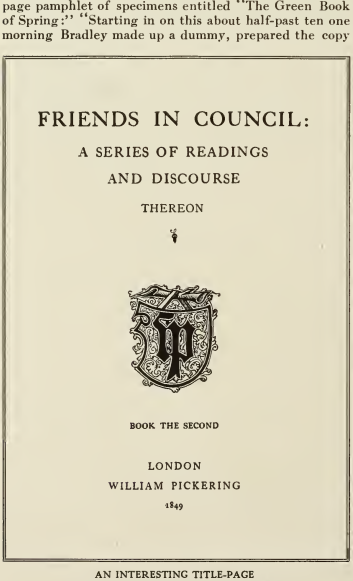
& to the Eventful Period of the

Reign of CHARLES

the Firſt.

Imprinted for LONGMAN, BROWN, GREEN, & LONGMANS, *Paternoſter Row*, over againſt *Warwick Lane*, in the City of London. 1844.

TITLE-PAGE IN THE COLONIAL STYLE
By Charles Whittingham, London, 1844. The first use of the revived Caslon type-face


FRIENDS IN COUNCIL:

A SERIES OF READINGS

AND DISCOURSE

THEREON

BOOK THE SECOND

LONDON

WILLIAM PICKERING

1849

AN INTERESTING TITLE-PAGE
By Charles Whittingham, London, 1849

and laid out the work—specifying the size and style of type to be used, the form of display and designating the exact position of each ornament with the required spacing. This was in effect practically furnishing reprint copy for the compositors. Then, to 'give good measure,' as he expressed it, copy was prepared for the cover, and the work was ready for the printers before half-past one."

Once asked why his clients allowed him to do such queer things with type and border, Bradley answered in his characteristic way: "Perhaps because my salary is so large." He is probably the highest-salaried man in the printing business, his monthly remuneration in 1908 as art-editor of *Collier's Weekly* being an even thousand dollars. Will Bradley, with all the fame, praise and censure that has been his lot, remains as unassuming as a compositor at the case. He has an interesting home, designed thruout by himself, at Concord, Mass., and his affection for the typographic art is shown by the collection which he has there of the old and quaint in books, cuts, types and press.

In the few years succeeding the establishment of the Wayside Press, Bradley's style of typography was closely followed by many printers, and all the printshops of America were more or less influenced by it, but at this date his ideas and Morris' ideas are merged more or less with those of De Vinne, Jacobi, Updike, Rogers, French, Kimball, Goudy, Goodhue, Winchell and others. From Germany, too, has lately come suggestions in decoration that are considerably influencing general typography.

This lesson would not be complete without a tribute to the work of Theodore L. De Vinne, who has the distinction of being the only printer in America to receive a college degree for accomplishments as a printer.

Mr. De Vinne's introduction to typography was as an apprentice in a country printshop. He went to New York

THE SEATS OF THE MIGHTY

BEING the Memoirs of *Captain* ROBERT MORAY, Sometime an *Officer* in the VIRGINIA Regiment, & afterwards of AMHERST'S Regiment.

By GILBERT PARKER, Esq.

AUTHOR OF *Pierre and His People, When Valmond Came to Pontiac, The Trail of the Sword, The Trespasser, Etc.*



New York: D. APPLETON AND COMPANY. *Mdcccxcvii*

A LADY OF QUALITY

Being a most curious, hitherto unknown history, as related by Mr. Isaac Bickerstaff but not presented to the World of Fashion through the pages of *The Tatler*, and now for the first time written down *by*

Frances Hodgson Burnett



New York: From the Publishing House of CHARLES SCRIBNER'S SONS, 153-157 Fifth Avenue. *MDCCCXCVII.*

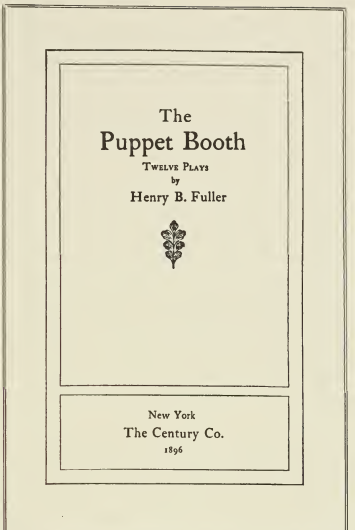
Bradley's adaptation of the Colonial style
As produced at the Wayside Press, 1896

in 1847 and worked at the case and press in several offices before accepting a position as job compositor with Francis Hart. Upon the death of Mr. Hart in 1877, Mr. De Vinne took charge of the business, which is now known as Theodore L. De Vinne & Co.

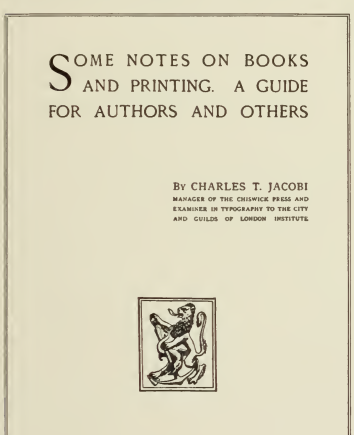
As a writer on printing subjects, perhaps his greatest work is "The Invention of Printing," published in 1876. I have examined and read most of the books on the subject of the invention and De Vinne's book is the most reasonable, fair and understandable of all.

De Vinne has always been an exponent of the sane, conservative and dignified in typography. The work of his shop is precise, exact and thoro. While giving credit to Morris and Bradley for their accomplishments he had little sympathy for the styles of either. De Vinne properly claimed that a writer's words are of more importance than the decoration of a designer. Morris intended his books for the shelves of the book collector; De Vinne looks upon a book as something to be read. However, there need be no conflict between the styles of Morris, De Vinne and Bradley. The typographer should learn to discriminate, to choose wisely when selecting a style for a book or a piece of job-work. For editions de luxe in limited numbers, and for booklets on art or literary subjects, Morris style is appropriate. For books on scientific or legal subjects, and for booklets of conservative and dignified nature there is nothing better than the De Vinne style. For booklets which are to attract attention and for job-work that is to be distinctive, Bradley shows the way.

With De Vinne beckoning to us from the point of conservatism and Bradley from the point of radicalism, the typographer anxious to do work properly must decide for himself how to treat it. I have seen a jeweler's booklet cover so filled with ornamentation by Bradley that it was almost impossible to read the wording, and I have also seen a children's Bible typographically treated by the De Vinne company in a style as severe as if it were a book of legislative acts.



A BRADLEY PAGE
As produced at the Wayside Press, 1896



A JACOBI PAGE OF 1892
Arranged in squared groups in the form of a letter Z

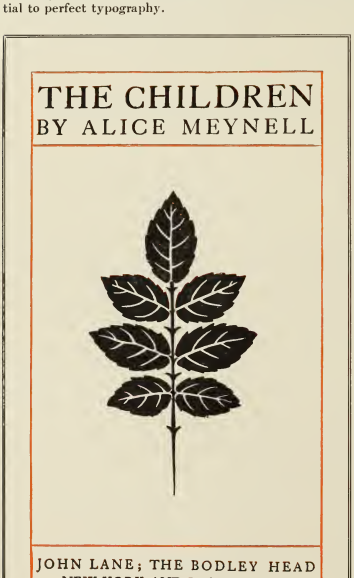
De Vinne has always been a leader in the perfecting of modern methods. He was one of the pioneers in the use of dry paper and hard press-packing, and has given much thought to modern type-faces. The type-face known as Century Expanded in more condensed form was designed by him as a perfect Roman letter.

De Vinne did much in persuading printers to group the wording of title-pages instead of equally separating the type lines as was done in the middle of the nineteenth century.

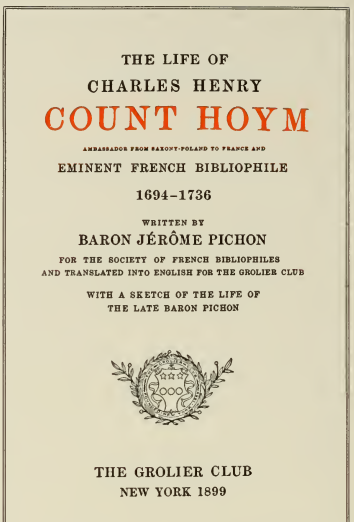
Charles T. Jacobi, of the Chiswick Press, London, as an instructor and writer on printing subjects has done much for typography in England. He is not wedded to a particular style of typography, but advocates the adaptation of any style that is good when by so doing clients are pleased and the principles of art are not violated. The title-page reproduced in this connection is unusual in arrangement. The type groups and the device are all squared and their angularity is enhanced by the exclusive use of capitals. Realizing that a page or design is defective if it presents the appearance of disjointed sections, Mr. Jacobi has avoided such results in this instance by arranging the page in the form of a letter Z.

With this chapter the history of typography is brought down to the twentieth century. The modern typographer has great responsibilities. Upon him depends the solution of the problem whether or not our beloved calling is to be ranked with the esthetic arts. Shall the product of the village printer be only of the standard of that of the village blacksmith? Every typographer, regardless of the nature of the work that is his to do, should cultivate a love for the artistic and enlarge his knowledge of the things that make for good printing. The chapters that follow will help to this end.

Because printing as now practiced is in a great degree dependent upon principles and styles developed during the early days of the art, the student should not neglect carefully to read and digest the historical facts and reproductions that have been presented. Too many typographers underrate the value of a knowledge of history. "I do not care what printers of old did; I want to know what the printer of tomorrow is going to do." This is almost a literal quotation of the remark of a printer who prides himself on his progressiveness, and he is only one of many who imagine that, to be up-to-date, it is sufficient to use new type-faces, ornaments and borders, caring little if the resulting jobs lack appropriateness, harmony, color, tone, and other elements that are essential to perfect typography.



A BRADLEY PAGE
As produced at the Wayside Press, 1896



A DE VINNE PAGE
This probably presents De Vinne's idea of title-page arrangement

He who labors without a knowledge of history is much like the young man who started to work on a job press. He was allowed to make ready a form, and after a while the pressman went over and examined the work. On the back of the form he found something that looked like an underlay, but could discover no reason for its use. Mystified, he inquired what it was all about, and was told that the apprentice was doing only what he had seen the pressman often do before—cut out several pieces of paper and place them under the form. It had never occurred to the young man to ask *why* this was done. Thus it may be with the typographer. He arranges a job of type composition in the style of something good he has seen, but fails to get the quality of the original because he does not comprehend just what has served to produce that quality.

Morris was a student of ancient printing. His thoughts were back in the fifteenth century with Jenson, Aldus and Koburger, and when he began to print, he printed understandingly. There was a well-defined plan, and there was harmony in ornament, type, ink and paper. When the "up-to-date" printer began to imitate Morris he did it with the same degree of comprehension possessed by the young man who made the "underlay."

Will Bradley would not today be as famous as he is in printing circles if he had labored under the false idea that it was useless to know history. Bradley knows printing history and loves old books, and this knowledge and affection is expressed in his work. The printer who succeeds is the one who looks upon all knowledge as valuable and has a good reason for everything he does.

PART TWO

LEXINGTON MOTOR BOATS



CATALOG · WINTER 1909

THE "LAYOUT" MAN

HERE is begun a theme of large proportions and peculiar importance—typography in the twentieth century. The preceding five chapters treat of the accomplishments of typographers in days that are past; this and following chapters tell of the work and problems of typographers in the days that are present. Never was more widespread interest manifested in typography, and conditions are truly encouraging to those whose hearts are in their work and whose work is printing with separate types.

In every section of America and Europe, men are working and studying that their product may attain a high standard of excellence. No other period of time has brought forth artistic printing so abundantly, and the fact should not be overlooked that the commercial artist deserves no little credit for this condition; he has placed his talents at the disposal of the business man, and both the field of advertising and that of printing have profited greatly. At a recent exhibition of advertising art in New York City I was interested in paintings from which cover designs had been produced for the monthly magazines, and was surprised at their excellence. Some of these paintings are worthy of permanent place in any art collection.



EXAMPLE 1
Booklet cover-page laid out on gray stock with pencil and crayon

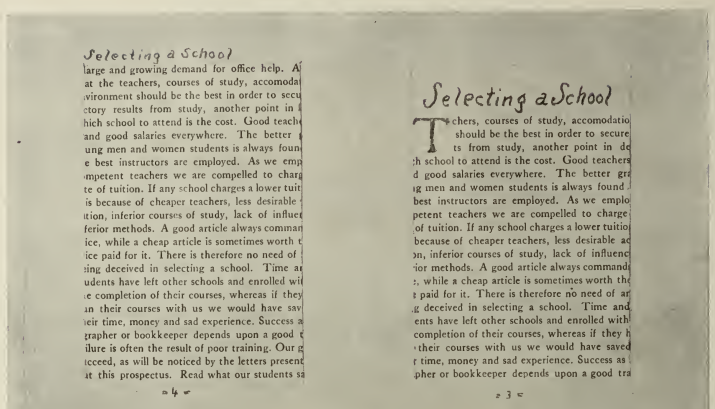
Artists and advertising men realize the necessity of carefully preparing a job for the process of printing, but typographers as a class evidently do not. If they did they would do even better work and make bigger profits. Every printshop should have a "layout" man.

In spite of the fact that much good printing is done today, fully nine-tenths of the product is partially unsatisfactory because of lack of preparation. When a business man decides to erect an office building he does not immediately go to a building contractor and tell him to build it. He first consults an architectural engineer, examines drawings and exchanges opinions, and when the building contractor starts his work everything has been planned and specified.

Should printing be done in a less thoro manner? Is not the making of a book, catalog or business card each proportionately as important and as well entitled to proper attention as the larger undertaking? Good typography is not produced where preparation is slighted.

Quality printing is not accidental. Shops famed for the artistic excellence of their product have retained their "shop style" despite changes in their force of workmen and executives, and this individuality, or "shop style," as it is termed, has been obtained and retained only thru careful preparation of copy and laying-out of the job by some person (artist, ad-writer or typographer) in various ways qualified and thoroly understanding shop preferences in the matter of style.

In printshops extensive enough to allow of the expense, one or more layout men should be employed, and in the smaller concerns the head job compositor or foreman could do the work. Solicitors, when artistically fitted, could in special cases lay out their own jobs of printing, as personal contact with the customer peculiarly fits them to do it satisfactorily. The important thing, anyway, is to please the customer. While the art side of the practice of typography is important, it is not all important. Typography is essentially a business vocation. Ascertain the customer's tastes and prejudices beforehand, and many of the changes now made after jobs are in type, which often serve to emphasize inharmonious arrangements, could be avoided. The average printer rarely parallels the experiences of a few fortunate printing concerns who,



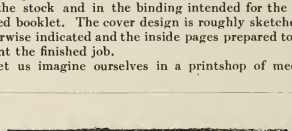
EXAMPLE 3 EXAMPLE 2

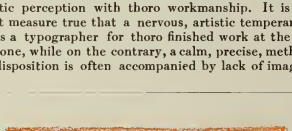
Anticipating the appearance of the printed page by utilizing old booklets or preparing specimen sheets of text matter The headings are roughly sketched with pencil

when receiving an order for a booklet or catalog, are told the amount of the appropriation and given carte blanche.

Orders for much of the better class of work are obtained thru "dummies" submitted by printers or solicitors. The customer advises a certain number of such persons that he is in the market for a booklet and would like to receive suggestions. Each competitor prepares a "dummy" on the stock and in the binding intended for the completed booklet. The cover design is roughly sketched or otherwise indicated and the inside pages prepared to represent the finished job.

Let us imagine ourselves in a printshop of medium size, which cannot afford the regular services of an artist. From the composing-room force take the most artistic and practical job compositor and install him at a desk. If there is not sufficient desk work to occupy his full time, arrange with him to fill in spare time at the case. In selecting a man for the position it should be remembered that few typographers have qualifications combining artistic perception with thoro workmanship. It is in a great measure true that a nervous, artistic temperament unfits a typographer for thoro finished work at the case or stone, while on the contrary, a calm, precise, methodical disposition is often accompanied by lack of imagina-





EXAMPLE 5 EXAMPLE 6

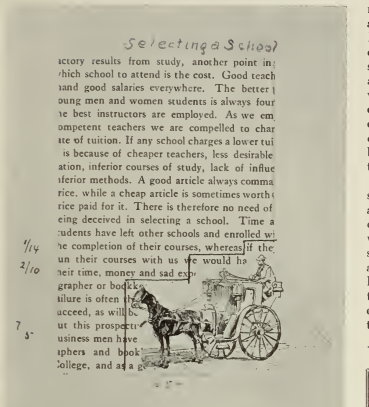
Ascertaining color combination by means of crayons. The colder color should predominate

LEXINGTON
MOTOR BOATS



CATALOG · WINTER 1909

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Selecting a School

actory results from study, another point in
hich school to attend is the cost. Good teach
and good salaries everywhere. The better
oung men and women students is always four
e best instructors are employed. As we em
ompetent teachers we are compelled to char
ate of tuition. If any school charges a lower tui
is because of cheaper teachers, less desirable
ation, inferior courses of study, lack of influe
nferior methods. A good article always comma
rice, while a cheap article is sometimes worth
rice paid for it. There is therefore no need of
eing deceived in selecting a school. Time a
udents have left other schools and enrolled wi
he completion of their courses, whereas if the
un their courses with us we would ha
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1/14
2/10
7
5

EXAMPLE 4-a
After pasting in illustration and counting the lines for machine composition. Reduced from the original

tion. Each workman should have opportunity to do that which he can do best. He of the artistic temperament should lay out the jobs, and he of the mechanical turn of mind should construct them.

The proprietor or other person in authority should discuss with the layout man the subject of shop style in typographical arrangement. The matter of type equipment should also be gone over, as nothing hinders the layout man so much as to be compelled to use type-faces selected by another having ideas widely different. It is important that the type equipment be appropriate and sufficient for the class of work done. An equipment of a half dozen harmonizing faces of type is far better than one of two dozen ill-assorted faces. Good typography is to a large extent dependent upon the type-faces used.

OPERATOR'S INSTRUCTIONS
Runarounds

1 lines 13½ picas long
2 " 13 " "
55 " 16 " "
1 " 14 " "
2 " 10 " "
7 " 5 " "
Remainder 16 " "

EXAMPLE 4-b
Instructions to operator

The layout man should make a study of the personalities and tastes of customers. He should meet all such that come into the office, and arrange to call once upon the regular customers. He must also keep in close touch with conditions in the composing-room, so that in the discharge of his duties he does not call for type-faces already set out of the cases, or not a part of the equipment.

The mechanic and the artist, to do satisfactory work, must have a certain working outfit. The layout man is no exception; while he could perhaps manage with only a lead pencil and foot rule, it would be foolish to do so. His work will be expedited if he has an assortment of good crayons; hard, medium and soft lead pencils; a pair of shears, a T-square, a gelatine triangle, a type-line gage, a table for giving the number of words to an inch in the various size type bodies; and a library of books and periodicals on printing, especially of those showing examples of type designs. To provide him also with a set of water colors, a jar of chinese white, a bottle of gold paint, a bottle of india ink and several brushes would not be extravagance.

It would be economical and wise if several sample sheets of each kind of stock were kept near his desk, in a portfolio or convenient drawer. Book papers could be cut in quarters, cover papers in halves, and cardboard in various convenient sizes, all ready to be used at an instant's notice. Several each of ruled headings, cut cards and other standard goods should also be included. In laying out jobs, especially large runs, he should make them of such size as will cut from the sheet with little or no waste. If an order is to be rushed, he should ascertain if the stock may be had without delay.

WORDS TO THE SQUARE INCH

SQUARE INCHES	Sizes of Type—*SOLID*							
	5 POINT	6 POINT	7 POINT	8 POINT	9 POINT	10 POINT	11 POINT	12 POINT
1	69	47	38	32	28	21	17	14
2	138	94	76	64	56	42	34	28
4	276	188	152	128	112	84	68	56
6	414	282	228	192	168	126	102	84
8	552	376	304	256	224	168	136	112
10	690	470	380	320	280	210	170	140
12	828	564	456	384	336	252	204	168
14	966	658	532	448	392	294	238	196
16	1104	752	608	512	448	336	272	224
18	1242	846	684	576	504	378	306	252
20	1380	940	760	640	560	420	340	280
22	1518	1034	836	704	616	462	374	308
24	1656	1128	912	768	672	504	408	336
26	1794	1222	988	832	728	546	442	364
28	1932	1316	1064	896	784	588	476	392
30	2070	1410	1140	960	840	630	510	420
32	2208	1504	1216	1024	896	672	544	448
34	2346	1598	1292	1088	952	714	578	476
36	2484	1692	1368	1152	1008	756	612	504

SQUARE INCHES	Sizes of Type—*LEADED with 2-point leads*							
	5 POINT	6 POINT	7 POINT	8 POINT	9 POINT	10 POINT	11 POINT	12 POINT
1	50	34	27	23	21	16	14	11
2	100	68	54	46	42	32	28	22
4	200	136	108	92	84	64	56	44
6	300	204	162	138	126	96	84	66
8	400	272	216	184	168	128	112	88
10	500	340	270	230	210	160	140	110
12	600	408	324	276	252	192	168	132
14	700	476	378	322	294	224	196	154
16	800	544	432	368	336	256	224	176
18	900	612	486	414	378	288	252	198
20	1000	680	540	460	420	320	280	220
22	1100	748	594	506	462	352	308	242
24	1200	816	648	552	504	384	336	264
26	1300	884	702	598	546	416	364	286
28	1400	952	756	644	588	448	392	308
30	1500	1020	810	690	630	480	420	330
32	1600	1088	864	736	672	512	448	352
34	1700	1156	918	782	714	544	476	374
36	1800	1224	972	828	756	576	504	396

EXAMPLE 7
Table for ascertaining the number of words to square inches. Use of this table in laying out booklets and catalogs will not only save time but will minimize the chance of a miscalculation

TALMOND STUDIOS
Artists' Materials
1004 Fulton Street, Brooklyn

EXAMPLE 8
Notehead as set without instructions from layout man

For an example of the workings of the layout system we will suppose that the principal of a local business college has brought in typewritten copy of about a thousand words to be made into a small booklet. A little questioning brings out the information that the customer desires something attractive, refined, and of good quality. He does not want a cheap job, and neither has he money to spend upon expensive de luxe booklets.

The layout man looks over his sample papers and finds that there is on hand a ten-cent white antique paper 25 x 38 inches in size. Taking a quarter sheet he folds it repeatedly until the leaf appears to be about the proper size. Measuring it he finds it to be $4\frac{3}{4}$ x $6\frac{1}{4}$ inches. The leaf is then trimmed to $4\frac{3}{8}$ x $5\frac{7}{8}$ inches (thus allowance should always be made for trimming the edges after binding).

For the cover the layout man selects from his samples a medium gray antique stock of good quality. The cover stock should harmonize in finish with the paper on the inside. In this instance an antique finished stock is selected to cover the antique finished paper on the inside. Many are the booklets that would have been improved by attention to this rule of harmony. However, a rough finished cover stock and a smooth inside paper is not as inartistic a combination as a smooth cover stock and a rough inside paper.

The cover stock selected in this instance is 20 x 25 inches in size, and an eighth of this sheet folded once gives a leaf 5 x $6\frac{1}{4}$ inches. Deciding to have the cover lap three-sixteenths of an inch over the edges of the inside leaves, it is trimmed to $4\frac{9}{16}$ x $6\frac{1}{4}$ inches.

On one of the inside leaves a page is penciled off, the layout man judging how much of the paper should be covered by print. For cheap work it is generally necessary to crowd the matter into the least possible number of pages, and in such case narrow margins are allowed. For the better quality of work, liberal margins are necessary to proper results. A page should set toward the top and binding edges, the margins at these places being each about the same. The margin at the right edge should be a little more than at the top and back, and the margin at the bottom should be a little more than at the right edge.

For the booklet now supposed to be in course of preparation, $2\frac{3}{4}$ x 4 inches has been determined as the proper size of the type-page. Each page thus requires eleven square inches of type matter. The layout man refers to the table (Example 7) which gives the number of words to a square inch and ascertains that eleven square inches of ten-point type, the lines separated by two-point leads, should accommodate one hundred and seventy-six words. Multiplying this number by six, allowing two pages at the front of the booklet for the title,

TALMOND STUDIOS
ARTISTS' MATERIALS
1004 FULTON STREET
PRESENTED BY WELLS JONES BROOKLYN

EXAMPLE 9
Business card as set without instructions

etc., he finds the booklet will take 1,056 words, about the number of words in the copy supplied.

For a booklet of this kind the type should be no smaller than ten-point. Instead of stinting margins and sacrificing legibility, as is often done in endeavoring to force copy into a limited number of pages, additional leaves should be added.

The cover and inside papers having been prepared in the proper size and number of leaves, the dummy is stitched with wire or sewed with silk floss as may be desired. The arrangements of the title-page, the first text-page and a page entirely text matter are indicated in proper position by means of pencil and crayon; or for booklets of a large number of pages it is well to set the first text-page in type and paste a proof of it in the dummy, getting by this means the customer's approval of both type-face and general effect.

The appearance of the printed page may be anticipated by pasting in position a type-page cut from another booklet already printed. (Examples 2 and 3.) In a shop where much booklet work is done, it would be a convenience to the layout man if a number of specimen pages, set in the available body type (both solid and leaded), were printed for use in preparing dummies. These specimen pages should be about $5\frac{1}{2}$ x 7 inches, a size that would make them usable for most purposes.

The cover arrangement was sketched on the gray stock

FOR____
FROM
TALMOND STUDIOS
Artists' Materials
1004 FULTON STREET BROOKLYN

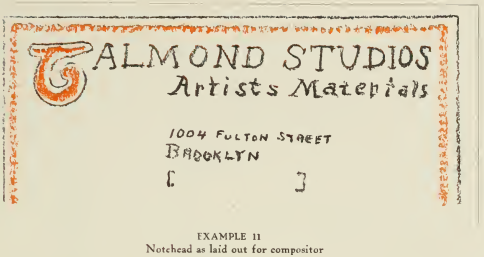
EXAMPLE 10
Label as set without instructions

(Example 1), the border being represented by the gray lines of a hard lead pencil. The type line was indicated by means of a soft black lead pencil and an orange crayon. No ornaments are specified because they are better omitted on booklets where dignity is to be a principal feature.

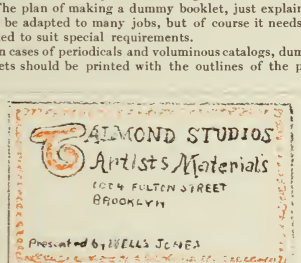
The dummy booklet thus completed is submitted to the customer and when approved goes to the work-rooms with the copy. The compositor, make-up man, stockman, pressman and binder have no excuse for any misunderstanding, as, generally speaking, they have merely to duplicate the dummy. The labor of the estimate man, too, is lessened, as the dummy booklet affords a substantial basis upon which to figure the cost.

The plan of making a dummy booklet, just explained, can be adapted to many jobs, but of course it needs be varied to suit special requirements.

In cases of periodicals and voluminous catalogs, dummy sheets should be printed with the outlines of the page



EXAMPLE 11
Notehead as laid out for compositor



EXAMPLE 12
Business card as laid out

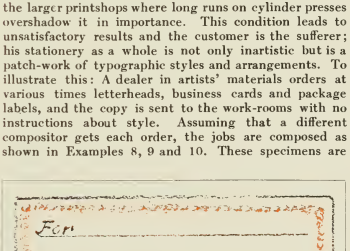
indicated by one-point rule. With such sheets the layout man is enabled quickly to paste in position prints of the illustrations and text matter from the galley proofs. Getting his instructions in such methodical manner the make-up man can do his work without confusion of orders, and the proof-reader's task is made easy.

When illustrations are provided to be incorporated in the text matter there is more or less trouble in making up the pages. To center all illustrations so as to avoid changing the width of the type lines is easy but not artistic. It is economical to have cuts made the full width of type matter, but the printer is seldom consulted until after they are made. However, various sizes of cuts may be attractively grouped on facing pages and the type matter filled in around them. This method may appear difficult because the text matter is often composed on machines; but it is not difficult if prepared in this manner: Take the prepared body-type sheets, cut them to the required page size, paste them to the dummy sheets, and upon the pages of text matter thus presented fasten the prints of the illustrations in proper positions. The body-type sheets need not be used on pages for which there are no illustrations; in such instances merely ascertain the number of lines to a page. Example 4-a demonstrates how the print of the illustration is placed over the body-type page, and the "step" shape of the pencil lines shows how the boundaries of the type lines are made to fit the outline of the illustration. The length of type lines should always be ascertained with the pica (12 points) as the unit of measurement.

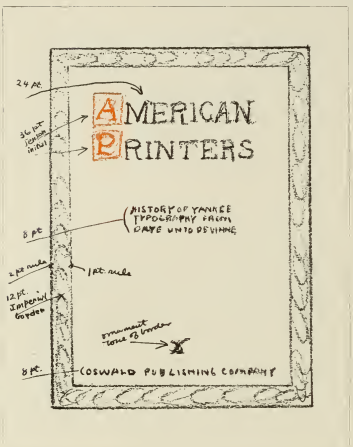
Supposing Examples 2, 3 and 4 to be dummies of pages, the composition of which is to be done on the linotype or monotype machine, the layout man with his pica measure starts at the initial letter T and measures and counts the lines, noting the results in the margins. (See Example 4-a. The page as shown is slightly reduced, hence the lines do not measure as set forth.) The figures are copied from the margins onto a slip and will appear as shown in Example 4-b.

This plan emphasizes the necessity of a layout man as a member of the executive staff in the modern printshop. It may be a simple procedure to reset run-around matter at the moment needed by the make-up man, but it is an expensive habit.

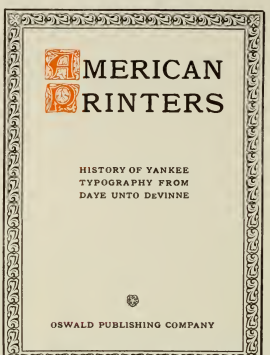
The average stationery job is given scant attention in the larger printshops where long runs on cylinder presses overshadow it in importance. This condition leads to unsatisfactory results and the customer is the sufferer; his stationery as a whole is not only inartistic but is a patch-work of typographic styles and arrangements. To illustrate this: A dealer in artists' materials orders at various times letterheads, business cards and package labels, and the copy is sent to the work-rooms with no instructions about style. Assuming that a different compositor gets each order, the jobs are composed as shown in Examples 8, 9 and 10. These specimens are



EXAMPLE 13
Label as laid out



EXAMPLE 14
Layout of a cover-page, with instructions in detail as to material to be used. Reduced from original



EXAMPLE 15
Cover-page as set from the instructions
Reduced from original

above the average in arrangement, but are faulty in that they have no relation to each other in appearance; have nothing distinctive in their typography that identifies the business card with the letterhead or the label.

How different the results had an artistic layout man prepared each order before it was given to the compositor. Examples 11, 12 and 13, roughly sketched with pencil and crayon, demonstrate what could have been done. With stationery thus harmoniously treated a business house would be given credit for individuality and progressiveness.

In a printshop doing a good class of work (every printshop should endeavor to do that) the layout man ought to make a study of color harmony. Not that it is necessary for him to attend an art school or devote most of his time and attention to experimenting with prisms and light rays; charts and tables which help to solve the color problem are easily obtainable. After a little study and practice he will learn that while red, yellow and blue (the primary colors) harmonize with each other, mixtures of two or all three give shades of color considered more pleasing. Olive-green (an art shade) substituted for blue, in combination with orange, produces an artistic blend in place of the gaudiness which otherwise would prevail. This because olive-green is a mixture of blue and orange; a relationship in color composition is established and contrast lessened.

A black page increases in interest with the addition of a touch of red, and for this purpose vermilion is recommended. The vermilion shade of red is approximated by mixing white with orange-red.

The colored crayons with which the layout man should be supplied, are exceedingly useful in determining color combinations. The eye is a reliable guide in this matter, if carefully trained to recognize color harmonies. It should be easy to distinguish the right from the wrong color treatment in Examples 5 and 6. The colder color should always predominate; backgrounds of bright red and bright yellow are difficult to harmonize with any color of ink excepting black.

From the insert (Examples 16 and 17) will be seen how a color combination may be roughly sketched on the actual stock to be used. Thus the finished result may be indicated without setting a line of type or inking a roller.

When the page is set in type it is well to have the proofs in the colors and on the stock to be used, but it is unnecessary to separate the design into several forms to do so. For a job such as Example 15, for instance, two proofs may be pulled, one in black and one in orange, and the initial cut out of the sheet printed in orange and pasted in position on the sheet printed in black. Another and a more satisfactory way is to ink the entire page with black, then clean the black from the initials, and ink them with orange by means of a finger. It may be relevant to suggest that the human skin is ideal for inking purposes, and that a printer's composition roller is an imitation of its qualities.

The layout man, in addition to the study of ink harmony, should learn to blend colors and tints of paper stock. He should know that a buff or cream inside paper reflects the color of a yellow brown cover stock, and hence makes a prettier combination than white inside paper and brown cover stock. Another important point is the color blending of a tipped-on illustration and the stock acting as a background. The prevailing shade in a color illustration should be matched by the background or by a surrounding border, or by both.

When laying out advertisements or other display pages the size of the type-face should be written in the margin (Example 14). Practice will enable the layout man intuitively to approximate the size needed.

ARCHITECTURAL
DESIGNS
IN
STONE & BRONZE
ILLUSTRATED
AND EXPLAINED
BY THE
WORLD'S GREATEST
ARCHITECT
SETFORD JETTON



OSWALD COMPANY
PUBLISHERS

EXAMPLE 20
An architectural subject treated appropriately



HARMONY AND APPROPRIATENESS

IN music there is that which the Germans call "Leitmotif"—the guiding theme in the construction or interpretation of musical compositions. The "Leit-motif" finds a parallel in the central idea or motive governing the composition of a building, a painting, a book or a job of printing. If Gothic is selected as the style of architecture for a building, every detail from the arches to the smallest bit of ornamentation is kept in harmony with the central idea of construction. If the building is to be Colonial, every detail is made appropriate to the Colonial motive.

The person is legion who undervalues the importance of harmony and appropriateness. Houses are furnished without regard to a general plan and furniture is added because it strikes the fancy at the moment of purchase. A Morris chair in dull-finished wood, a Louis XV. table with dainty curves and gilt luster, and a mahogany or ebony piano case are gathered in motly discord on an oriental rug. And when this same person has printing done, or does it himself, there is again revealed an utter disregard for the things that make for harmony.

What is appropriate? There are times when it is difficult to give an unprejudiced answer, especially when an idealistic art interpretation of the appropriate is combatted by the homely reasoning of a tiller of the soil. As a finishing touch to the classic architecture of the new agricultural building at Washington the words Fructus, Cereales, Forestes and Flores were carved in suitable places on the structure. The secretary of agriculture noticed the Latin words and forthwith ordered the architect to have them recarved in the English—Fruits, Grains, Woods and Flowers. Now there are those who say the words as modified suggest a sign on a country store. The architect probably reasons that the words as originally carved were purely decorative, and in their English form are not only unnecessary but are about as poetic as the relief busts of Pennsylvania politicians on the bronze doors of the capitol at Harrisburg.

It requires a discriminating judgment to distinguish between the appropriate and inappropriate. Typographers frequently go wrong in the use of the old Roman V. The V as part of the words PVBLIC LIBRARY on a stone building excites no comment, it seems appropriate and in good taste, but as part of the words PVRE MILK on a grocer's letterhead it tempts the risibility in our natures.

The plain people of one of the new sections of New York City were astounded recently to find the street signs bearing such names as Socrates, Horatius, Poseidon, Aphrodite, Pericles and Seleucus. Names such as Wall Street, Broadway, Bowery and Fifth Avenue are unobjectionable, but Seleucus Street and Pericles Street—!

After all, good judgment is one of the most valuable assets a man can possess.

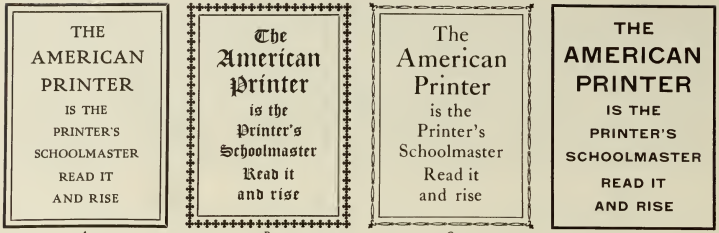
Harmonious and appropriate results in printing are brought about by discreet selection and use of these three elements: Type, ink, paper. It is one thing to ink the type and pull an impression on paper, and it is another thing to do it properly. It makes a difference what type is used, what ink is used, and what paper is used. There are hundreds of type-faces, many colors and qualities of inks, and a variety of finishes and qualities of papers.

As to type-faces: Printers of law briefs and legal blanks need the formal, legible modern romans. Printers making a specialty of commercial stationery, wedding invitations and calling cards need scripts and engravers' romans. Printers whose chief product is high-class announcements and booklets cannot do without old-style romans, italics and text faces. When everything in printing from the diminutive calling card to the massive

Proper Contrast
may be obtained with
Lower-case Types
by varying the type
sizes and grouping
in pleasing shapes

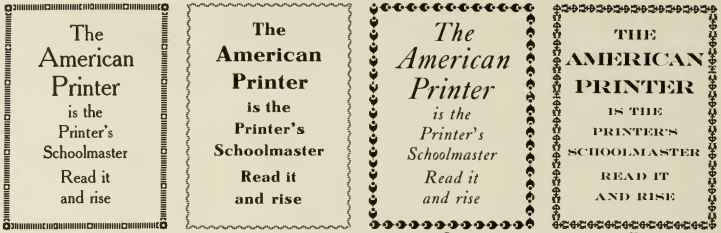
Harmony
should be had between type
face and decoration as
well as between the
several lines
of display

EXAMPLE 18
To obtain harmony it is frequently necessary to use but one series of type, and either all capitals or all lower-case



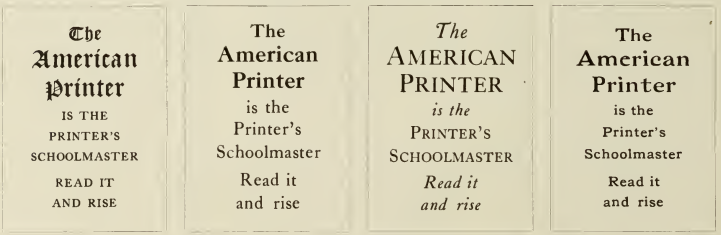
A B C D

There is harmony between type-face and border in each of the above panels



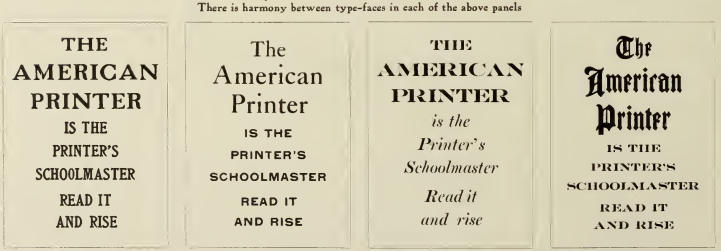
E F G H

The above type-faces and borders *do not* harmonize with each other



I J K L

There is harmony between type-faces in each of the above panels



M N O P

The above type-faces *do not* harmonize with each other

EXAMPLE 19.—Harmony of Type-Faces and Borders. (Note.—In studying an example, cover the balance of the page)



EXAMPLE 21

A booklet cover, the coloring and typography of which is suggestive of the subject

catalog is solicited many styles of type-faces are needed.

As to inks: There are inks ground in strong varnish for bond papers, inks ground in soft varnish for coated papers, and heavy opaque inks for dark cover papers, and it makes a deal of difference if they are not used appropriately. And then, in the matter of harmony of colors there is a subject for much study. The wise printer will use good black inks and enliven his jobs with mere touches of orange or vermilion. Black and orange are always pleasing in combination and look well on most papers. There are pitfalls in the use of numerous colors, and unless the subject of color harmony is understood by the printer he may wisely hold to black and orange.

As to papers: Wove and laid antique papers, white and buff tinted, are appropriate for announcements and booklets in combination with old-style type-faces and black and orange inks. Dainty papers of linen finish in combination with delicate engravers' type-faces, are appropriate for milliners, florists, jewelers and others catering to the esthetic tastes of women. Dull-finished coated papers are considered more artistic than highly enameled ones, altho there are many who prefer the luster of enameled papers for halftone printing.

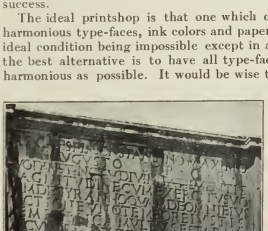
It is a stupendous undertaking, in face of the multitudinous elements that are part of the production of printed work to point out a path that will lead to good typography. There are many printers doing good work and each of them has probably arrived at his point of attainment by different routes. The chapters that precede this and the chapters that follow represent the author's attempt to show the way to good work and whether he succeeds depends to a great degree upon the reader-student himself.



EXAMPLE 23
An old lock-plate

Simplicity is synonymous with good typography and its path is a straight and narrow one. He who would do good typography must decide wisely when accepting the good things offered by his friends the paper man, type man and ink man. They are generous in their offerings and willingly assist the doubting one in deciding, but confidence in his own judgment is a necessary quality for the typographer who would attain success.

The ideal printshop is that one which contains only harmonious type-faces, ink colors and paper stock. This ideal condition being impossible except in a small shop, the best alternative is to have all type-faces as nearly harmonious as possible. It would be wise to build upon the body type as a foundation. Choose a body face that will be suitable for most purposes, and then select a series or family of display types that harmonize with it. If Caslon roman is chosen as the body letter, Caslon bold, Caslon italic and Caslon text will afford variety in display while retaining harmony. (Of course the large display sizes of the Caslon roman should be included.) The Cheltenham family probably provides the greatest variety of harmonizing faces. Scotch roman is a dignified and legible letter, and supplemented by its italic and the larger display sizes is a satisfactory face for many purposes. Old-style antique is a useful letter where a black tone is desired and is pleasing in its original form. Pabst is an artistic old-style face and is an admirable letter for distinctive advertising literature, giving an effect approximating hand lettering.



EXAMPLE 24
Inscription on a Roman arch

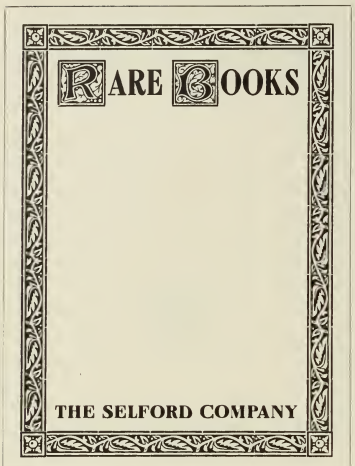


EXAMPLE 22
Type-design for catalog cover suggested by the old lock-plate

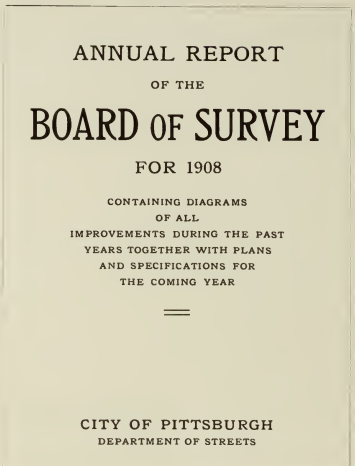
While harmony of type-faces is essential, yet a certain amount of contrast is desirable. At one time it was customary to alternate a line of capitals with one of lowercase. This arrangement gave contrast, but not harmony. The best results are obtained by the use of either all capitals or all lower-case. As explained in the chapter "When Books Were Written," our alphabet in its original Roman form consisted of capital letters only. Lowercase letters, also known as minuscules, are the result of evolution, and in form differ materially from the capitals. Custom decrees that a capital letter be used to begin an important word otherwise in lower-case, but with this exception either kind is better used alone.

Harmony of type-faces and borders is illustrated in Example 19. Section A is an all-capital scheme enclosed in a heavy and light rule border. A border such as this owes its origin to the panels used by the Romans to surround inscriptions on stone, and as these inscriptions were in capital letters only, the appropriateness of the treatment is manifest.

In section B there is harmony from both the historic and the artistic viewpoint. The black text face, representing as it does the direct result of the evolution from capital letters, is appropriately used only in its lower-case form. The use together of text capitals is objected



EXAMPLE 25
Cover-page for a catalog of books, using type imitations of woodcut initials and borders



EXAMPLE 26
A plain page, without ornament or decorative types, for a plain purpose

to on the ground of illegibility. This black text face (correctly called Gothic) is historically associated with ecclesiastical printing, and the border, consisting of pointed crosses of black tone, blends with the pointed black letters of the type-face.

Lower-case Caslon roman is shown by section C. This letter has a peculiar gray tone, and the border, possessing the same characteristic, is appropriate. The harmony which exists between the Caslon face and the borders of Colonial days is also illustrated in Example 18.

Section D shows a plain letter of modern cut known erroneously as gothic. Containing no serifs, it lacks a feature which has always been considered necessary to beauty in type-faces. As a harmonious border for this face there is nothing better than a plain rule of the width of the type strokes.

The type and rule in the next four panels do not harmonize for these reasons:

E.—The border is not sufficiently old in style for a letter such as the Cheltenham, and the small horizontal lines of the border carry the eye in a direction contrary to that of the up strokes of the letters. The border used on Section A would harmonize.

F.—The border is too light and effeminate for a letter as strong and black as Winchell. The border used on A or the one used on G would harmonize.

G.—The border is too black. Italic, because of the slant of its letters, looks better not surrounded by a border, but when one is used it should be light and contain some of the characteristics of the italic.

H.—The type-face, being extended, does not conform to the shape of the panel. The old English border is not suitable, for in tone and character it is different from the type-face. The border used on A would be better, but in the use of engravers' type-faces borders should be omitted.

In all cases where ornamental borders are used more finished results are obtained if a rule separates the border from the type, as in Sections B and C.

The next four panels demonstrate such harmony as may exist between type-faces of different series.

I.—For more than a hundred years Caslon text and Caslon roman have been used in combination. Altho entirely different in appearance, yet they harmonize nicely when properly treated. Caslon text, also known as Cloister, gives decorative contrast to a page of Caslon roman and is worthy a place in every printshop.

J.—This panel shows Caslon bold in combination with Caslon roman, and demonstrates the close harmony existing between type-faces of the same family.

K.—Another demonstration of the harmony of the family types.

L.—Harmonious, to a certain extent.

The next row of panels presents the "horrible examples" which are defective for these reasons: Section M fails to harmonize because the type-face of the upper group is slightly extended and the one of the lower group is condensed. The shape of the letters of a type-face should conform to the shape of the page, and as far as possible to the shape of the companion letter, when one is used. Condensed letters should be avoided except for pages that are long and narrow.

N.—The type-face of the upper group has nothing in common with that of the lower group. That of the upper group is a distinctively English roman, with serifs, and is set in lower-case, while that of the lower group is a plain black modern letter, without serifs, and is set in capitals. The main display should never be lighter in tone than the less important type matter.

O.—Inharmonious, because the lower type group, composed of lower-case italic, presents a widely different

Easter Service
Church
of the
Holy
Redeemer
Sunday
April Nine

EXAMPLE 27-a
Treatment appropriate for a church program, in style based upon old ecclesiastical manuscript books. (See specimen below)

DECORATIVE MATERIALS

BUNTING
WREATHS
FLAGS
&c.

JOHN WRIGHT'S SONS

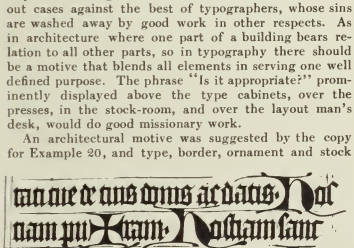
EXAMPLE 28
Cover-page for a catalog of decorative materials, suggesting festive gatherings, music and waving flags

appearance from the extended roman capitals of the upper group.

P.—Mismated: one group is condensed while the other is extended.

There are more typographic sins committed thru violation of the laws of appropriateness than in any other way. In this regard it would not be difficult to make out cases against the best of typographers, whose sins are washed away by good work in other respects. As in architecture where one part of a building bears relation to all other parts, so in typography there should be a motive that blends all elements in serving one well defined purpose. The phrase "Is it appropriate?" prominently displayed above the type cabinets, over the presses, in the stock-room, and over the layout man's desk, would do good missionary work.

An architectural motive was suggested by the copy for Example 20, and type, border, ornament and stock



EXAMPLE 27-b
Portion of a page of an old manuscript missal

were selected that the motive should be emphasized. The architecture of the Romans was frequently embellished with inscriptions (see Example 24), and in modern architecture the panel of Roman lettering is a feature; the lettering is generally all capitals of the same size, of a style near that of the ancient lettering; and the panel is outlined with molding, plain or decorative. Serving a purpose equivalent to the architect's panel molding, the type or rule border is a valuable addition to a page of type. A page of display type or a halftone not surrounded by a border is like an oil painting without a frame. The border around Example 20 is historically associated with architecture; the ornament is an architectural one, and the paper upon which the design is printed suggests onyx stone. Legibility is secured by printing the type in black, and interest is added to the decoration by printing that in orange.

Bismarck was called the "Iron Chancellor" because of his great strength of character and unbending will. Strength instantly associates itself with the mention of iron or steel, hence the motive for the construction of Example 22. It may be interesting to know that the design of this page was further suggested by the old lock-plate (Example 23). A printer with imagination can absorb ideas from many sources. The lock-plate is not literally reproduced in type, but a few of its features, including the key-hole, were borrowed and conventionalized. An artist-designer does not copy his models closely; they serve the purpose of suggesting shape and treatment and his imagination does the rest.

For the cover of a small catalog listing rare books, a typographic motive is found in the woodcut borders and initials of the early printers. Example 25 shows what may be done with type-foundry material on such a cover.

COLONIAL
TRUST
COMPANY

J. F. WINTER, President
A. B. HILL, Vice-President
H. N. SENTHELL, Cashier
W. L. WILLISON, Teller

EXAMPLE 30
Title-page in semi-Colonial style, appropriate for use with a cover design such as Example 29

The border is of black tone and the type and initials are given the strength that harmonizes with it.

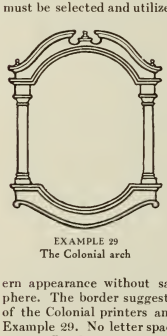
Old books suggest discolored leather, dusty shelves and plain men, and it is an abrupt change to the subject of millinery, with its bright colored feathers, ribbons and delicate finery. The milliner ornaments his salesroom with vines and flowers and dainty colors, and the printer gets his typographic motive from such sources. Example 21 illustrates a booklet cover treated thus appropriately. The page size is unconventional, the coloring is dainty, and the type lines are neatly diminutive.

As a millinery store is unlike an office in which are maps and blue prints and legal documents, so typography for these two purposes should be unlike. Example 26 is a page severely plain and non-sentimental. The types are merely to tell something in a blunt manner. There is needed no touch of decoration or color to interest the reader, because those who read it would do so whatever the treatment. This is the only example in the present chapter in which the advertising element is unimportant. The page is commonplace because it need not be anything else.

From the surveyor's office our journey of instruction takes us into a church during an elaborate Easter service. Light filtered of its brightness by stained glass windows; high-pointed Gothic arches pointing toward the dome; soft organ-music—all these create an atmosphere of solemnity and harmony. A program or pamphlet for use during a church service should be as appropriate to the environment as a Book of Common Prayer or Bible. Typographic treatment good as given in Examples 22, 26 or 28 would be ridiculous for a church program. Example 27-a shows a page historically appropriate. The type-face is peculiarly fitting because of its pointed form, and also for the reason that a letter of similar design was used by medieval scribes on ecclesiastical books (see Example 27-b). The crossed rules, which should be printed in orange-red, are adapted from the guide lines as made by the scribes for marking the position of a page on the sheet.

When a holiday crowd is gathered, dignity is put aside and all enter into the festive spirit of the occasion. Here is the motive for the typographic treatment of a booklet or catalog of decorative materials as presented by Example 28. It would be an excessive emphasis of appropriateness to print such a page in a combination of bright red and blue. The colors should be softened. The page would look well printed in a deep blue with a flat blue tint overprinting the star border.

There is room for improvement in the support typographers give artists in the production of booklets and catalogs. In many cases title-pages are constructed with no regard to the motive suggested by the design on the cover. Bibliophiles judge a book not only by the excellence of its execution, but by the harmonious unity that may be expressed by every detail, from the literary contents to the last bit of tooling worked on the cover. The type, ornamentation, paper, ink, margins, leather, the arrangement of the title-page and the cover treatment, all must be selected and utilized in expression of a dominant central motive. The same rule presents the key to good typography in job work. Example 29 shows the Colonial arch adapted as the border of a booklet cover. The artist gives this treatment to the cover because of the motive suggested by the name "Colonial Trust Company," and when the title-page is set it would be a mistake not to use some Colonial arrangement. Example 30 blends with Example 29 and is modified from the old Colonial title-page treatment just enough to give it a modern appearance without sacrificing the old-time atmosphere. The border suggests both the widely-spaced rules of the Colonial printers and the architectural pillars of Example 29. No letter spacing is used, despite the temptation offered.



EXAMPLE 29
The Colonial arch

Discussion of the subject of harmony and appropriateness could be extended much further than is allowed by the limits of this chapter. Pages could be filled with descriptions of instances in which the compositor had erred in treating typography and ornamentation inharmoniously or too literally appropriate. The use of angelic ornaments on Y. M. C. A. printing, where something more substantial is desirable; the double-meaning that may be read into the use of a horseshoe ornament on a printer's letterhead; the placing of illustrations of live fish, lobsters and animal food on banquet programs—these are a few of the things that might be mentioned.

Orators owe success as much to words unspoken as to words spoken. The more proficient an illustrator becomes, the fewer strokes will he make in forming a picture. The better the typographer, the more restraint will he exercise in ornamenting or coloring a piece of printing. This quality of restraint is especially useful in deciding what is and what is not appropriate; in decorating a page of type, a small leaf ornament is sometimes to be preferred to a large illustration of a plant or tree.

KNIGHTS AND THEIR MAIDS OF CAMELOT

SOME MYTHICAL RELATIONS CONCERNING A PREPOSTEROUS EPISODE IN THE LIFE OF LADY LANCELOT WHILE SOJOURNING AT CAMELOT



KING ARTHUR'S COURT

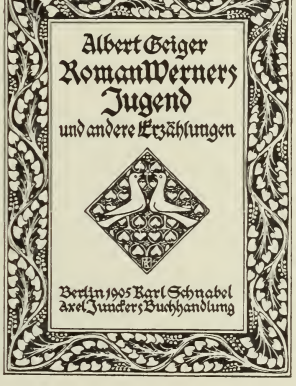
EXAMPLE 44
A study in uniform tone
by John Jepson

TONE AND CONTRAST

THIS chapter is a story of the alpha and omega of color —white and black. Since the creation of the world, when light first illumined the darkness, these two colors (if I may call them colors) have been emblematic of extremes—white, the symbol of purity and goodness, black of impurity and evil. White and black represent extremes in color. Mixing of all the color rays of the solar spectrum produces white, and mixing of all the colors in the solid form of printing ink produces black. From this contrast of white and black may be drawn a lesson in color. (Example 31.) Light represents warmth, darkness cold. As the colors are toward light they are warm: as they are toward darkness they are cold. Red becomes warmer as it takes on an orange hue, and colder as it takes on a purple hue. A warm color should be contrasted with a cold color—as orange with black. The further in tone the color is from black the more it contrasts with the black. As an illustration: Orange is more pleasing than a deeper shade of red as a companion color for black. Blue, purple or green, selected to be used with black, must be lightened with white ink to get the desired contrast.

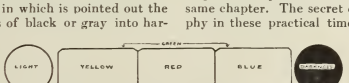
White and black as a combination is and ever has been popular with writers, printers and readers. Fully nine-tenths of the newspapers, books, catalogs and other forms of reading matter are printed with black ink on white stock. It is coincident that optical necessities require for best results in reading a black-and-white combination, and black ink and white paper are more cheaply and easily produced than other colors of ink and paper.

This chapter is also an illustrated sermon on uniformity of tone or depth of color, in which is pointed out the value of bringing many spots of black or gray into harmonious relation. The esthetic importance of uniformity of tone is universally recognized. Choirs are robed in white and black; fashion has its uniform clothing for the hours and functions of the day and night; theater choruses and the soldiery are living masses of uniform tone and color. As uniformity is important in these things, so is uniformity important in the tone of a page of printing. A type-page exhibiting a variegated mass of black and gray tones, is not unlike a squad of recruits in different styles of clothing marching irregularly; while on the contrary a type-page of uniform tone and arrangement may be likened to a uniformly equipped regiment of soldiers marching with rhythmic tread.



EXAMPLE 32
An example of uniform tone and contrast of black and white. Page by F. W. Kleukens, Darmstadt

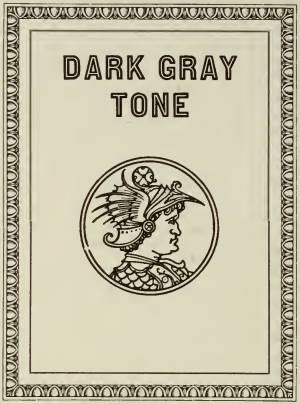
A page of display typography composed of a mixture of irregular gray and black tones is inexcusable in the sight of the artistic reader. As combinations of inharmonious type-faces are wrong, equally so are combinations of incongruous tones. For the sake of contrast and variety in typography, art principles are too often ignored, the printer confessing to ignorance or lack of ingenuity. Contrast is necessary, but it may be had without sacrificing uniformity. Again making use of a military simile: soldiers are marched in platoons, companies, battalions and regiments that the monotony of solid formation may be broken; type is arranged in groups and paragraphs for similar reasons. While an absolutely solid page of type may present a pleasing tone, a slight break of the regularity is desirable for reading purposes. Thus art makes concession to utility, but such concession should always be granted reluctantly. There is classic authority for the arrangement of the type lines in Example 20 of the preceding chapter, but on the majority of printing jobs it is necessary to compromise with utility and emphasize important words, as in Example 19-a of the same chapter. The secret of producing artistic typography in these practical times is to pilot the ideas of the customer into artistic channels; emphasize the words he wants emphasized, but do it in a way that will result in creditable typography. There is a right way and there is a wrong way



EXAMPLE 31
Contrast in color and tone



EXAMPLE 34



EXAMPLE 35

of arranging type, and too many typographers arrange it the wrong way and unjustly blame the customer for the result.

The effectiveness of uniformly black tone on a background of white is well illustrated on the beautiful book title shown as Example 32, in which even depth of color is consistently maintained. There is not a weak spot on the page; border, ornament and lettering are of equal tone, and the white background is reflected thru the black print in agreeable contrast. The Germans are masters in their treatment of contrast and uniform tone, and he who bewails the limitations of black and white printing should ponder over the results shown by this specimen from over the sea.

Now for a practical demonstration of the workings of the theory of uniform tone in typography. Example 33 displays four ornaments, each of a different tone or depth of color. One of the customs when constructing a booklet cover-page to be ornamented, is to first select an ornament that is appropriate in design and of proper proportions. Upon this ornament the page is constructed, and it dictates the characteristics of the border and of the type-face, and its tone determines the tone of the entire page. This is also true of a trade-mark cut furnished by the customer, altho such cuts are frequently so inartistic that compromising is necessary.

Assuming that a cover-page is to be designed and that ornament A has been selected for use on the page, a rule border is chosen with double lines approximating the strength of those in the ornament. (Example 34.) To further reflect the tone and character of the ornament several appropriate border units are adapted as corner decorations. Selection of a type-face is next in order, and of those at hand Cheltenham capitals are chosen because of their open character.


A


B


C


D

EXAMPLE 33
Four ornaments, each of a different depth of tone, used in the construction of the four pages shown as Examples 34, 35, 36 and 37



EXAMPLE 36



EXAMPLE 37

The dark gray tone of ornament B is approximated in the egg-and-dart architectural border of Example 35, and Boston Gothic further reflects the tone. As in Example 34, where the border is brought into relation with the ornament by the use of corner decorations, the line around the inside of the border in Example 35 finds response in the lines around the ornament and serves to unify the design.

Ornament C, outlined in a medium black tone, is best matched by constructing the border of rules that are

life is one of the most difficult and at the same time fascinating themes that engage the human intellect. Says John Fiske, The materialistic assumption that there is no such state of things and that the life of the soul accordingly ends with the life of the body, is perhaps the most colossal instance of baseless assumption that is known to the history of philosophy, for we cannot scientifically demonstrate the immortality of the soul, but the soul accepts its own immortality, which is to say it is self-respecting and recognizes its fitness to live, hence its right to live. Immortality is more than continuous existence, an everlasting continuation of our present life. Immortality is endless existence plus a great moral purpose, which contains a true and rational theodicy. From the initial dawning of life, we see all things working together toward one mighty goal, the evolution of the most spiritual qualities which characterize human effort. Tennyson's love refused to acknowledge the end of love. It reasons out of the depths of our own conciousness, and this has always been the strongest defense of the immortality of the soul. It indicates a supreme faith in the reasonableness of God's way of doing things, and it is the acceptance of this reasonableness that makes

EXAMPLE 38. Dark tone—solid

life is one of the most difficult and at the same time fascinating themes that engage the human mind. Says John Fiske, "The materialistic assumption that there is no such state of things and that the life of the soul accordingly ends with the life of the body, is perhaps the most colossal instance of baseless assumption that is known to the history of philosophy." We cannot scientifically demonstrate the immortality of the soul, but the soul accepts its own immortality, which is to say is self-respecting and recognizes its fitness to live, hence its right to live. Immortality is more than continuous existence, an everlasting continuation of our present life. Immortality is endless existence plus a great moral purpose, which contains a true and rational theodicy. "From the first dawning of life, we see all things working together toward one mighty goal, the evolution of the most spiritual qualities which characterize human

EXAMPLE 39. Light tone—spaced

Two extremes of tone on book pages. The same type-face is used on both pages; the spacing between words and lines alters the tone



EXAMPLE 40
A page by J. H. Kehler, in which illustration and text are blended in uniform tone

about the same width as the lines of the ornament, and separating these rules in the open style of the ink-ball illustrations. (Example 36.) Caslon text is chosen as the type-face because its pointed strokes are reflected in the points of the leaves. There is also a similarity in the tone of the letters and leaves. Color could be introduced into this design by filling the open parts of the border and ornament with a suitable tint. This plan of connecting the border with another part of the design serves to make the page complete, to give unity—a quality that is all-important in art. This point may be illustrated comparatively in this way: When mounting pictures, if the principal color of a picture is brown, by selecting a cover stock or cardboard of the same shade of brown, the color of the picture is reflected and picture and mount are blended in complete unity.

The dense black tone of ornament D is duplicated in the dark-line border filled with black decorative units. (Example 37.) Chaucer Text being of the proper black tone is used for the type lines. The tone of this example approximates that of the German page, Example 32.

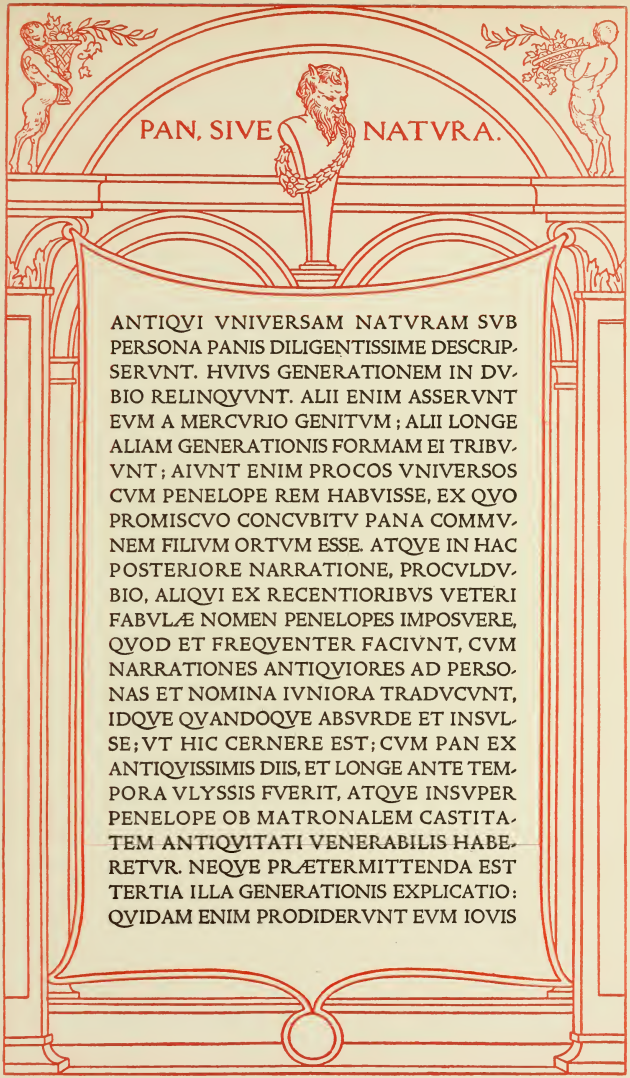
These four examples afford an interesting study in uniform tone.

As the tone or depth of color increases from the light gray of Example 34 to the dense black of Example 37, it will be observed that the contrast between the print and the paper background also increases. This leads to the subject of contrast. What amount of contrast is needed on the ideal job of printing? There is conflict between art and utility on this question, but there need be none. Art demands that the print be a part of the paper upon which it is impressed, much as the plant is a part of the earth in which its roots are buried, and utility demands that the print shall be strong and clear that reading may be made easy. The artist-printer lessens the contrast between print and paper by printing with gray ink on gray stock, brown ink on light brown stock, and so forth. The utility printer gets the maximum of contrast by printing with black ink on white stock. As printing is both art and business some compromise must be made, and it is this: On two-color printing have all reading matter in the stronger color and subdue the color of the decoration to lessen the contrast between the paper and the print of the reading portion of the page (Example 20 of the previous chapter illustrates this point). Black print on white paper is made artistic by impressing the print firmly on antique paper. This roots the print to the paper, and the result is more idealistic than that presented by the print daintily set upon the surface of glossy, enameled papers.

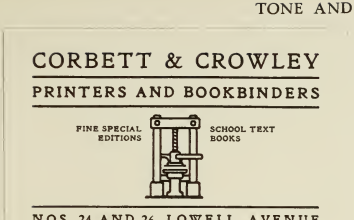
Lack of artistic feeling among typographers and customers is responsible for unpleasant contrasts in tone. A dense black illustration or initial will be set in a page of light gray reading matter, or type of black tone will be used on a page with an illustration of light lines. Great contrast in any detail of typography is not art but eccentricity; this statement may be made plain by a comparison. One winter's day when the conventional folk of New York were wearing clothing of a somber hue, they were startled by the appearance among them of Mark Twain in a suit of white. Six months later the humorist's garb would have excited no comment, but the black clothed mass of humanity around him emphasized the whiteness of his attire, and the conspicuousness thus produced separated him from his surroundings and made him an object of curiosity. Such things are done by great men to show their disregard for cus-



EXAMPLE 41
The spotted black tone of the border is reflected in the treatment of the text. The tone is made uniform by printing the border in a light color. Page by University Press, Cambridge



EXAMPLE 43
Uniform tone in classic typography
Page by Bruce Rogers



EXAMPLE 42
The tone of illustration and type-face is here blended. Card by School of Printing, Boston

tom and by others because they are foolish or are advertising something, but it is common-sense right from the Bible to do, when in Rome, as the Romans do (meaning that printed work which both attracts and repels by its gaudy, unconventional appearance is not nearly so good or desirable as the more conventional printed work which tastefully and quietly presents its message in subdued tones). One man will become widely known because he has dived from a big bridge or gone over Niagara Falls; another because he has painted a great picture or cut a great statue. The one thrills, the other impresses. It may be easier to produce typography which attracts attention by contrast, but such results do not bring the lasting satisfaction that comes from typography thoughtfully and artistically done.

Several other points are suggested by Examples 34 to 37. A page for a cover should be of darker tone than a page to be used as a title inside the book; this where the body-type of the inside pages is of the customary gray tone. A cover placed upon a book to protect it, suggests strength and the typography of the cover should conform to this suggestion. The reason for the uniform tone presented by each of the four examples above mentioned is another important point. Were the border darker than the ornament and type lines, the ornament darker than the border and type lines, or the type lines darker than the ornament and border, there would not be uniformity of tone — the quality so important to good typography.

The tone of a massed page is of vital importance in the typography of a book, and a happy medium is somewhere between the underspaced black type-page of Morris and the overspaced hair-line type-page against which the Morris page was a protest. Examples 38 and 39 show the manner in which the tone of a page may be controlled by spacing. In Example 38 the page is thinly spaced between words and lines and in Example 39 the page is doubly spaced, presenting two extremes of spacing.

The tone of the pen-and-ink outline illustration in Example 40 is admirably duplicated in the typographical treatment accorded the page. The result would not have been as satisfactory if there had been no quad lines to break the solidity of the page.

The spotted black tone of the decorative border on Example 41 is reflected in the typography of the page, a result obtained by using a bold face body-type and separating the words with a liberal amount of space. However the tone would not be equal printed in one color, but by printing the border in a lighter color the tones are equalized. Here is a suggestion for obtaining even tones. Where one portion of the page is bolder than the other, print it in a lighter shade of ink, or if any part of a type-page must be in a lighter color, set that part in a type-face of darker tone (Example 47).

Job printers should be interested in Example 42, as it is a good presentation of the theory of uniform tone. The effect of the open-line illustration is duplicated in the spaced Jenson capitals and cross lines. The result would have been even better had the small groups on either side of the illustration been slightly letterspaced and the line at the bottom spaced less.

Example 43, on the insert, is a classic interpretation of uniform tone. The architectural design is formed of lines about the same strength as the strokes of the type-face and the massed capital letters admit light sufficient to give them a tone near to that of the open-spaced border.

Example 44 (insert) is a superb blend of tone and characteristics. The delicate light-gray tone of the Camelot type-face is closely matched in the decoration and border, and altogether this is a perfect exemplification of the subject of this chapter. It is seldom that an artist so carefully considers the characteristics of a type-face and reproduces these characteristics in so admirable a manner as was done by Mr. Jepson in this instance.

Initials and headpieces should approach closely the tone of the type-page of which they are parts. Example 45 shows such a combination, with the tone of the decoration just a trifle darker than that of the text portion. An initial has other duties to perform than merely to look pretty; it must direct the eye to the beginning of the reading matter. In the manuscript books of the Middle



NOTE

THIS *volume of papers, unconnected as they are, it will be better to read through from the beginning, rather than dip into at random. A certain thread of meaning binds them. Memories of childhood and youth, portraits of those who have gone before us in the battle,—taken together, they build up a face that "I have loved long since and lost awhile," the face of what was once myself. This has come by accident; I had no design at first to be autobiographical; I was but led away by the charm of beloved memories and by regret for the irrevocable dead; and when my own young face (which is a face of the dead also) began to appear in the well as by a kind of magic, I was the first to be surprised at the occurrence.*

My grandfather the pious child, my father the idle eager sentimental youth, I have thus unconsciously exposed. Of their descendant, the person of to-day, I wish to keep the secret:

vii

EXAMPLE 45
In which the tone of initial and headpiece is lightened to near that of the text portion. Page by Heintzemann Press, Boston



EXAMPLE 46



EXAMPLE 47

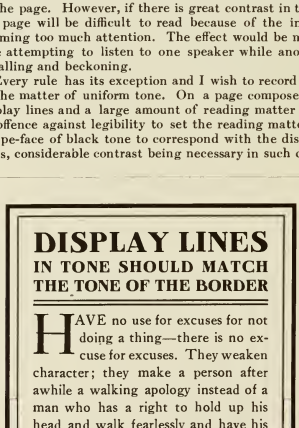
Ages, written without paragraphs, the starting point of a new thought was denoted by an initial more or less elaborate. The utilitarian purpose thus served by the initial is reason for making it a trifle darker than the remainder of the page. However, if there is great contrast in tone, the page will be difficult to read because of the initial claiming too much attention. The effect would be much like attempting to listen to one speaker while another is calling and beckoning.

Every rule has its exception and I wish to record one in the matter of uniform tone. On a page composed of display lines and a large amount of reading matter it is an offence against legibility to set the reading matter in a type-face of black tone to correspond with the display lines, considerable contrast being necessary in such cases to make reading easy. (Example 48.) Notwithstanding this exception made in the case of reading matter, there is need of retaining uniform tone between display lines and border.

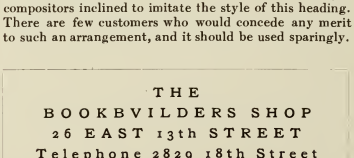
If a catalog is illustrated (and the majority are) it is important to have the illustrations prominent on the page, sacrificing tone to utility. The custom is to print the illustrations in a dense black and the remainder of the page in a gray or brown, causing the illustrations to stand out in relief and plainly exhibiting the details—an important point when machinery is depicted.

In advertising composition it is seldom possible to have an even tone on the entire page. The New York *Herald* advertising pages are unique in this respect. Outline type-faces are used, and all illustrations are redrawn in outline before they are published. This serves to give a uniformly gray tone to the pages, but the advertisers are not enthusiastic over the effects. While other newspapers may not be able to have a uniform page tone, it is possible to have each advertisement present a tone uniform as regards displayed parts and border, and the good typographer will secure it.

Irregular letter-spacing by imitators of Bradley has been the cause of many pages of unsatisfactory tone. In a displayed page where one line is spaced between letters, all lines should be similarly spaced. Example 49 presents a decidedly unconventional letterhead by reason of its letter-spacing, but it illustrates the point that all lines should be spaced equally. It may be well to warn job compositors inclined to imitate the style of this heading. There are few customers who would concede any merit to such an arrangement, and it should be used sparingly.



EXAMPLE 48
Display lines in tone should match the border



EXAMPLE 49
Equal spacing is necessary to obtain uniform tone

GASTRONOMICAL ARGUMENTATION



EPICUREAN SOCIETY

EXAMPLE 58
In which the ornament, border and type-face are in proportion

PROPORTION, BALANCE AND SPACING

SYMMETRY is necessary to beauty. This law of esthetics is as applicable to typography as to sculpture and architecture. Proportion and balance—the things that make for symmetry in typography—are obtained only by giving the work more attention than seems necessary to the average producer and buyer of printing.

Why should the printer worry about esthetics—about symmetry? What has art to do with printing, anyway? Questions such as these find too frequent voice in the printing trade, coming from the employee whose interest and ambitions end when he "gets the scale," and the employer who is satisfied merely to deliver so many pounds of paper and ounces of ink for so much money. Pity the man whose work is drudgery and who denies that art and beauty are meant for him. He has his antithesis in the man who, appreciating the higher blessings, neglects to give value to the more common and practical things.

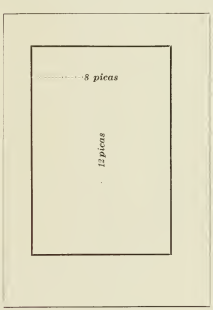


EXAMPLE 50
One method of determining the page length. The page should measure diagonally twice its width

There have always been two opposing classes—in religion, politics, art, music, business. On all questions one portion of humanity is "for" and the other "against," mostly because of the influence of environment upon tastes and interests. Mozart's and Beethoven's music charms and enthuses and also lulls to sleep. One class should try to understand the other. Each has good reasons for its preferences, but none at all for its prejudices. The painter Rubens gathering inspiration in the courts of royalty, portrayed luxury and magnificence. Millet, painting in a barn, pictured poverty, sorrow and dulled minds. What pleased one found little sympathy in the other. During the Middle Ages learned men talked, wrote and thought in Latin, and when it was proposed to translate the Scriptures into the language of the masses these men held up their hands in horror.

Today the book printer looks upon the job printer much as the Roman patrician looked upon the plebian, as something inferior. The book printer plans to please the few. His highest ideal in bookmaking is a volume with uncut leaves ornamenting the book shelves of the collector. The job printer's mission is to be all things to all men, to fill the needs of the hour. He prints the refined announcements of art schools one day and another day finds him placing wood type to tell the story of a rural sale of articles "too numerous to mention."

There should be more tolerance between the book printer and the job printer, and also between the printer who regards his calling as a business and the printer who regards it as an art. The employer and employee who consider printing only a means to an end and that end money, are as near right and as near wrong as they who produce art printing for art's sake and forget the pay envelop and the customer's check. The first starve their souls, the last their bodies.

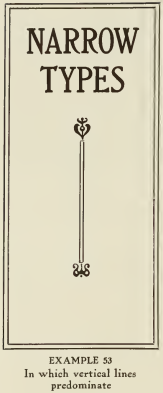


EXAMPLE 51
Another method of determining the page length. The length of the page should measure fifty per cent more than its width. These examples also give an idea of proportionate margins

The printer who does things artistically in an economical manner "strikes twelve" (in the slang of Elbert Hubbard). Printing need not be shorn of beauty to be profitable to both printer and customer, tho beauty too conspicuous turns attention from the real purpose of the printed job—which, in the case of a booklet, is the message the words convey. An equestrian statue of Napoleon should feature the great conqueror, not the horse, but would be incomplete with the horse left out.

Art is essential to printing; so are Uncle Sam's specimens of steel engraving. The more art the printer absorbs the larger should grow his collection of these engravings. Study of art arouses ambition; ambition brings better and harder work. It reveals in the typographer the difference between mere lead-lifting and the artistic selection and arrangement of types. The boy who sweeps the floor and does his best is nearer art-heaven than he who sets type and cares not how he does it.

The printer who determines to learn about art—who



EXAMPLE 53
In which vertical lines predominate

makes continued effort to find the reason why one man's work is good and another's is not, will be surprised and gratified at the new world which unfolds itself as he studies. He will find that altho having eyes, he has really seen only as he has appreciated. There is no easy road to the appreciation of the beautiful. Art does not consist merely of a set of rules to be observed; there are few beacon lights placed by those who have trod the road. Beyond a certain point the novice must depend upon intuition or "feeling." Great painters have been asked their method of producing masterpieces, and have been unable to explain.

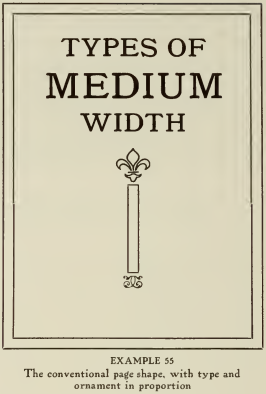
In introducing the subject of "Proportion" it is well first to dispose of book pages. In olden times the sizes of books were known by the number of folds to a sheet of paper about 18 x 24 inches. A book made from such sheets, folded once into two leaves, was known as a folio volume and measured about 12 x 18 inches. Folded twice into four leaves, a quarto, measuring 9 x 12 inches. Folded three times into eight leaves, an octavo, measuring 6 x 9 inches. Paper is now made in a variety of sizes, which allow of individual preferences being satisfied in the making of a book. However the sizes do not depart far from the rule of proportion which holds that the width of the page should be two-thirds its length.

Examples 50 and 51 illustrate two widely-used methods of determining page lengths. By the first method (Example 50) the page should measure diagonally twice its width. In this instance the width being eight picas, the diagonal measurement is sixteen picas. By the second method the length of the page should measure fifty per cent more than its width. Here the width being eight picas the length is twelve picas. These measurements may or may not include the running titles or folios.



EXAMPLE 54
Compare with Example 53

If only small margins are possible, the page (exclusive of running title) should be about centered, with a slight inclination toward the head and back. But when margins are reasonably ample the page should set liberally toward the head and back; the margins of the head and back (exclusive of the running title) should be about the same, the outer side margin should be fifty per cent more than the back margin, and the foot margin one hundred per cent more than the back margin. Various explanations of this rule have been put forward, a few of which are: The old book-owner making marginal notations as he read, needed wide margins for the purpose. Early manuscript books were bound on wood, and this wood was extended at the foot and used to hold the book when reading. Two pages being exposed to view were treated as one page, much as double columns are now treated by placing one closely beside the other. The principal reason, however, is that the arrangement has the sanction of long usage and the approval of the best book-makers since books were written.



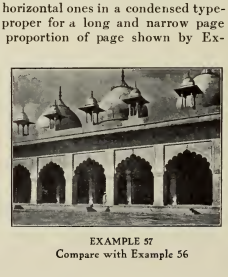
EXAMPLE 55
The conventional page shape, with type and ornament in proportion

The job printer, it is reasonable to suppose, is more interested in proportion as it refers to display typography. He asks: What relation has type, in the shape of its face, to the page of which it is a part? And the answer is: A type-face should conform in the proportion of its letters to the proportion of the page. Let us thoroly understand this. In Example 52 there are shown three widths of type—condensed, medium and extended. The type of medium width is more used than the condensed or extended kind, because most pages have a proportion such as Example 55. From viewpoints of both economy and art, the type-face of medium width should be given preference when selecting type equipment. Condensed types are properly proportioned for use as headings in the narrow columns of newspapers and for narrow folders and booklets.

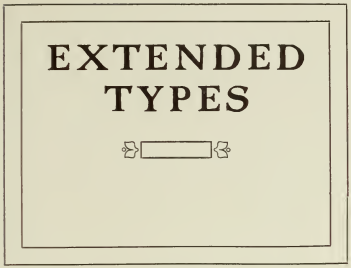
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EXAMPLE 52
Three widths of type-faces

Many of the laws which are necessary to good typography also govern the other arts. As an instance, in architecture it is requisite that a tall and narrow building contain a preponderance of vertical lines, a feature most noticeable in church buildings of Gothic style (Example 54). Because the extent of vertical lines is greater than that of horizontal ones in a condensed type-face, such a face is proper for a long and narrow page (Example 53). The proportion of page shown by Example 55 is about that met with most frequently. Here the extent of vertical lines is in a slight majority, but it is interesting to observe that in Example 56 where the page is more wide than long, the extent of horizontal lines is greater than that of vertical ones.

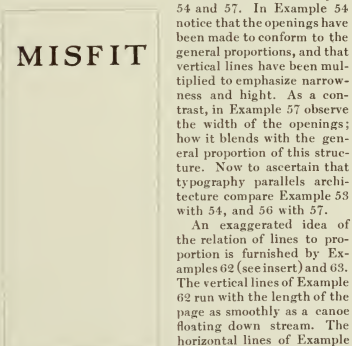


EXAMPLE 57
Compare with Example 56



EXAMPLE 56
In which horizontal lines predominate

It is not always possible to follow out in every detail the requirements of proportion. Architects must sacrifice much in the interests of utility and in deference to the wishes of their clients. Printers must do likewise, but as a rule they travel farther from true art principles than do architects. Consider the contrasting proportions of the structures in Examples 54 and 57. In Example 54 notice that the openings have been made to conform to the general proportions, and that vertical lines have been multiplied to emphasize narrowness and hight. As a contrast, in Example 57 observe the width of the openings; how it blends with the general proportion of this structure. Now to ascertain that typography parallels architecture compare Example 53 with 54, and 56 with 57.

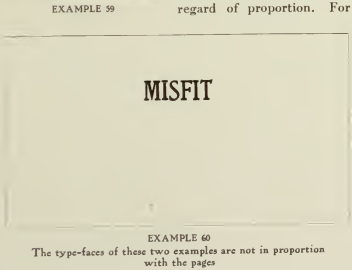


EXAMPLE 59

An exaggerated idea of the relation of lines to proportion is furnished by Examples 62 (see insert) and 63. The vertical lines of Example 62 run with the length of the page as smoothly as a canoe floating down stream. The horizontal lines of Example 63 are irritating in their disregard of proportion. For the eye to take in at a glance both the page lines running vertically and the rules running horizontally is as difficult as watching a three-ring circus. Examples 59 and 60 also illustrate this point.

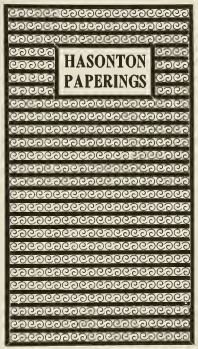
I have prepared in Example 58 (see insert) a page in which not only are the ornament, type-face and page-design in proportion, but the characteristics of the ornament are reflected in the border, and the tone is uniform.

Irregularity of form is valuable in breaking monotony, and in the higher forms of art is essential, but as contained in Example 61 this feature is inharmonious. Before experimenting with variety or getting agitated about monotony the typographer should perfect himself in the things that make for regularity. When he learns to set a job that is harmonious and in proportion then it may be well to introduce irregularity—in homeopathetic doses.



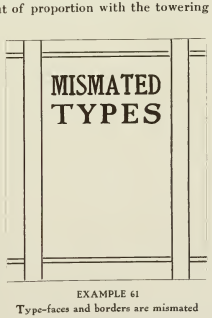
EXAMPLE 60
The type-faces of these two examples are not in proportion with the pages

There is much uncertainty manifested among typographers as to the proportionate strength of display lines on a page. A type line is proportionately large or small as it contrasts with its environment. Gulliver was a giant when among pigmies. The foremost citizen of a country town is considerably reduced in importance when he rubs elbows with the big men of the cities. The homely adage that "a big frog in a small puddle is a small frog in a big puddle," is applicable to typography. A display line surrounded by other type lines (Example 64) must be made larger or by strengthened strokes made bolder than when alone on the page (Example 65). The old City Hall in New York is claimed to be the most beautiful work of architecture in the city, but is ridiculously out of proportion with the towering office buildings surrounding it.



EXAMPLE 63
Horizontal lines are not suitable for a vertically narrow page (See Example 62, insert)

Examples 66, 67 and 68 are studies in the proportion of a type-face to the page of which it is a part. In Example 66 the page is largely covered with type, treatment that is necessary on poster, dodger and other printed matter that must force its presence upon the public. In Example 67 the page consists mostly of blank space, the type standing modestly



EXAMPLE 61
Type-faces and borders are mismated

What is there to be done that the calling of Gutenberg, Aldus and Estienne may again resume its place among the fine arts?

The American Printer

finds the answer to this question in education—bringing knowledge to the apprentice, to the journeyman, to the executive, to the proprietor. It has been said that one should either play or work, but the truth is that art is work done as play, work done for the love of it, pleasure in accomplishment. Where a man's heart is, there is art. Love, effort, ambition,—all these have to do with art printing.

EXAMPLE 64

The American Printer

EXAMPLE 65

A display line surrounded by other type lines, must be made larger than when alone on the page

and apologetically in the midst of that space. This treatment is proper on dainty works of poetry or when the demands of extreme refinement are to be satisfied. Example 68 is the "happy medium," the compromise—a strength of display that will be satisfactory in almost every case. This method of arriving at correct treatment emphasizes the need in the typographer of a judicial as well as an artistic temperament. The wise judge knows that truth is about midway between the claims of opposing counsel.

Balance is another important subject, as it has a big share in making typography good or bad. The builder works with plumb-line and spirit-level that his walls may be in perfect balance, tho sometimes he is tempted, as the printer is tempted, to work away from the center of gravity. In Italy there is a building, an architectural curiosity—the leaning tower of Pisa (Example 73) in the construction of which gravity has been defied to the limit, and in Canada only recently, a bridge in course of construction on this gravity-defying principle, fell in a mass into the river. In typography, safety from blunder lies in type lines horizontally centered. Will Bradley, experimenting with out-of-the-center balance, both succeeded and failed. Compositors imitating him generally fail. Example 76 is a Bradley page, in which he was fairly successful. Balance is saved by the type-lines in the upper left corner and by the border surrounding the page. Examples 69 and 75 show out-of-center balance adapted to a business card and a booklet cover.

While horizontally the center is the point of perfect balance, vertically it is not. Stick a pin thru the very center of an oblong piece of cardboard and twirl the card; when movement ceases the card will not hang upright ly. Mark off the card in three equal sections and stick the pin thru the horizontal center of the line separating the upper two-thirds. After being twirled the card will cease to move, in a perfectly upright position. Example 71 shows a word placed in exact center, yet it appears to be low. Example 72 shows a line above center at the point of vertical balance. On a title-page, business card, and on most jobs of printing

THE LOUNSBOROUGH PHOTOGRAPH STUDIO

Artistic Portraits in Oil



316 Main Street Pittsfield

EXAMPLE 69

Out-of-center balance, adapted to a business card

The American Printer

Large

EXAMPLE 66

Type proportionately too large for the average page

The American Printer

Small

EXAMPLE 67

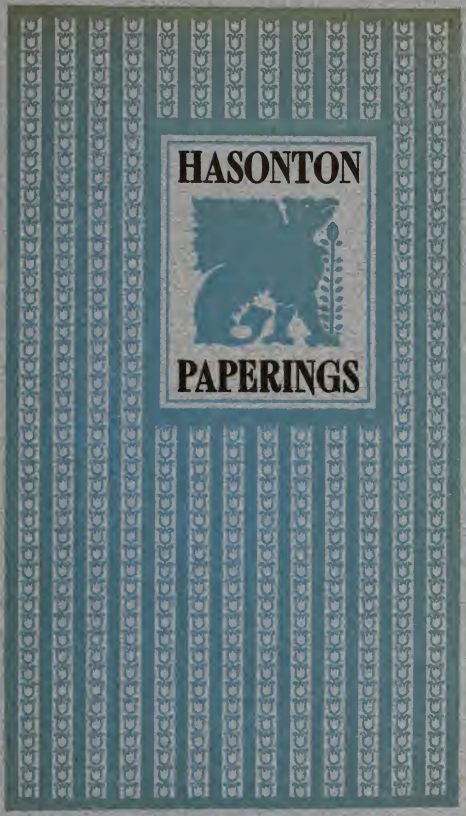
Type proportionately too small for the average page

The American Printer

Medium

EXAMPLE 68

This proportion about right for the average page



EXAMPLE 62
In which the lines of the design run in the proper direction
Page by Will Bradley



EXAMPLE 70
In which the upper type group is unusually high. Page by D. B. Updike

the weight should come at this point. The principal line, or group, should provide strength necessary to give balance. Example 70 presents a page with type group and ornament placed unusually high. The typographer responsible was, like Bradley, testing balance to the limit.

Sometimes the customer gets a notion he wants a type-line placed diagonally across the page in a manner like Example 74. Such arrangements generally show lack of imagination and are crudely freakish. There are so many orderly ways of arranging type that such poorly balanced specimens are deplorable.



EXAMPLE 71
A word placed in exact center appears to be low



EXAMPLE 72
Showing the point of vertical balance

Spacing is seemingly one of the little things—merely incidental to the mechanical practice of typography. When the apprentice compositor is told to divide his spaces evenly among all the words in a line; not to thin space one line and double-thick-space another; to transpose a two-point lead, or make some other, what to him may appear to be trivial alteration in spacing, he judges his instructor to be over-particular. Yet the proper apportionment of space on a page determines the tone and the balance and aids in giving proportion and emphasis.

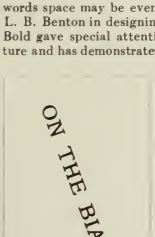
In type-making when a font of type is designed, not only is each letter considered separately, but in combination with every other letter of the alphabet, that when the letters are assembled into words space may be evenly distributed. L. B. Benton in designing his Clearface Bold gave special attention to this feature and has demonstrated that legibility is increased with proper space distribution. Because of the excessive open space it contains, the capital L gives the most trouble of any letter used as an initial. As part of the word "Millinery" the irregularity of spacing is particularly prominent (Example 79-a). To partly overcome this irregularity the companion letters should be spaced as shown in 79-b. When the letters A T occur together, and the space between them should be decreased, it is necessary to file the upper right of the type A and the lower left of the type T.

With roman type-faces, important words are usually emphasized by italics or small capitals. The Germans, using for body purposes a text letter which has no italic or small capitals, space the letters to get emphasis (Example 80-a). Letter-spaced words thus used look neater than italic, and the idea may well be adapted to roman types (Example 80-b).



EXAMPLE 73
Balance out of center

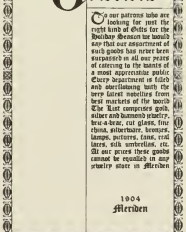
The relation of lines to proportion,



EXAMPLE 74
A disorderly arrangement



EXAMPLE 75
The ornament balances the design. Page by School of Printing, Boston



EXAMPLE 76
Out-of-center balance. Page by Will Bradley

And Noah was six hundred years old when the flood of waters was upon the earth. And Noah went in, and his sons, and his wife, and his sons' wives with him, into the ark, because of the waters of the flood. Of clean beasts, and of beasts that are not clean, and of fowls, and of every thing that creepeth upon the ground, there went in two and two unto Noah into the ark, male and female, as God had commanded Noah. And it came to pass after the seven days, that the waters of the flood were upon the earth. In the six hundredth year of Noah's life, in the second month, on the seventeenth day of the month, on the same day were all the fountains of the great deep broken up, and the windows of

EXAMPLE 77

The effect of horizontal lines is given by narrow spacing between words and wide spacing between lines

as illustrated by Examples 62 and 63, is also to be considered in the composition of plain reading pages. Example 77 shows how the effect of horizontal lines is given by narrow spacing between the words and wide spacing between the lines. This gives a result, like that of Example 63, contrary to the principles of proportion. How this may be overcome is illustrated in Example 78, where there is the same amount of space between words as between lines. This treatment not only gives better proportion, but improves the tone of the page.

Adapting this principle to display composition, Examples 81 and 82 are enlightening. Example 81 shows the manner in which some years ago display lines were erroneously distributed over the entire page, presenting in effect the faults of Example 77. The manner of rectifying these faults is demonstrated in Example 82, where the lines are grouped at the point of balance in the upper part of the page.

The narrow measure to which these words are set necessitates letter-spacing. The resulting appearance is far from satisfactory yet it enables illustrations to be grouped pleasingly and makes possible a squaring of the pages which could not be done otherwise.

It is not always that results are as perfect as we desire them. In New England there is a printer who, in the opinion of those fortunate to have viewed his work, is producing typography classically perfect; yet this man goes from his work at the close of the day almost dis-

And Noah was six hundred years old when the flood of waters was upon the earth. And Noah went in, and his sons, and his wife, and his sons' wives with him, into the ark, because of the waters of the flood. Of clean beasts, and of beasts that are not clean, and of fowls, and of every thing that creepeth upon the ground, there went in two and two unto Noah into the ark, male and female, as God had commanded Noah. And it came to pass after the seven days, that the waters of the flood were upon the earth. In the six hundredth year of Noah's life, in the second month, on the seventeenth day of the month, on the same day were all the fountains of the great deep broken up, and the windows of heaven were opened. And the rain was upon the earth forty days and forty nights. In the selfsame day entered Noah, and Shem, and Ham, and Japheth, the sons of Noah, and Noah's wife, and the three wives of his sons

EXAMPLE 78

The effect of horizontal lines is avoided by having the space between words approximate that between lines

a MILLINERY
b MILLINERY

EXAMPLE 79

Other letters must be spaced because of the "L"

Washington, 22. Mai. Der Senat ratifizirte heute einen Vertrag, welchem die Regierung mit Portugal abgeschlossen hat, in welchem die Bestimmung enthalten ist, daß Portugal von den Vereinigten Staaten Normalen ausgeliefert bekommt, der hier unter eine Anzahl gerichtlich werden kann, auf die die Todesstrafe steht. Da die Vereinigten Staaten von Colorado und Montana den Philippi Vintonb gegen den Willen erhoben, weil dadurch gewisse Staatsrechte unmöglich gemacht würden, wurde der Senat eine Resolution an, welche diesem Vintonb Nehmung

a

jects are meant to train students not only for a business career but also for taking an active part in the work of representative and self-governing Bodies and in public life in general.

The courses on Geography and History start from the knowledge the students have acquired when at school, and aim at broadening their ideas chiefly from the economic point of view. They embrace the Commercial and Economic Geography of the leading countries and the History of German and Foreign Trade, Colonial History, etc.

The instruction given in Natural Science deals with Chemistry and Physics. Under the head of Chemistry falls the Study of Commodities and the World's

b

EXAMPLE 80

Emphasis obtained by letter-spacing, in lieu of italics and small capitals

The
Art and Practice
of Typography
A Manual
for Compositors

EXAMPLE 81

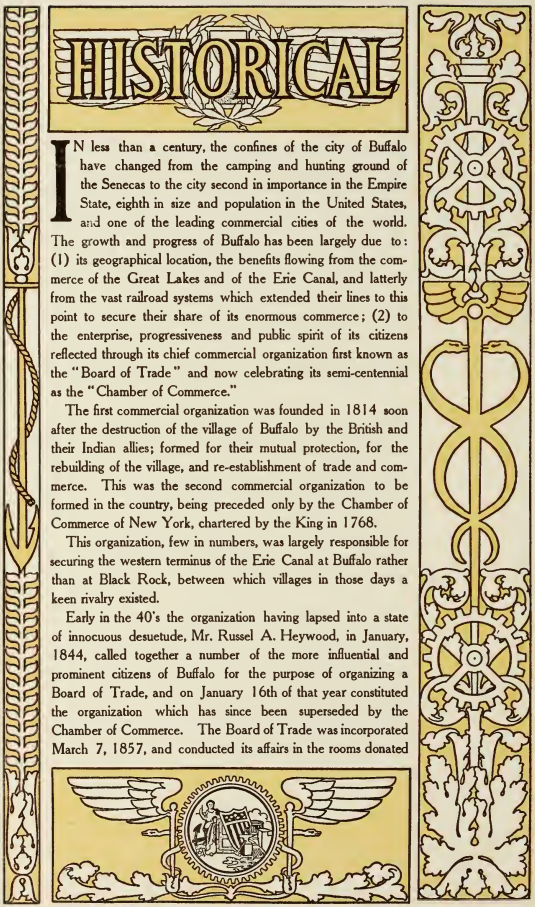
The erroneous and obsolete practice of spreading the lines over the page

The
Art and Practice
of Typography
A Manual
for Compositors

EXAMPLE 82

The correct and modern practice of grouping the lines at the point of balance





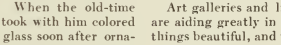
EXAMPLE 125

Illustrating the significance of ornamentation, as applied to a booklet.

Design by Matthews-Northrup Works, Buffalo, N. Y.

ORNAMENTATION

GIVE a child the choice of two toys, alike except that one has a flower painted upon it, and he will select the ornamented one. This proves the human race has a natural liking for ornamentation. When the old-time trader visited savage countries, he took with him colored glass and brought back gold. The glass soon after ornamented the somber bodies of the savages, and the gold became rings and bracelets worn by the whites. There are those in this day who love the trees and the flowers and hear music in the brooks, but more of us find pleasure in artificially ornamented ball-rooms with music blown and sawn and hammered from brass and catgut and sheepskin.



EXAMPLE 83
The egg-and-dart ornament



EXAMPLE 84
The bead ornament

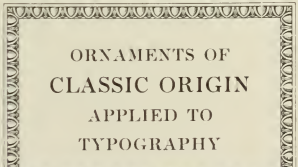
Man was created in a garden of flowers and trees pleasant to the sight, yet he has ever been yearning for a new Eden of pure gold, whose foundations are garnished with precious stones, forgetting that Solomon in all his glory was not arrayed like the lily of the field. Nature is the great artist, and man's ornamentation at best is a poor imitation of natural things. The trees of the forest gave the motive for the stone columns and ornamental capitals of architecture, and the plant and animal world furnished themes for talented calligraphers in the days when books were, literally, written. The blue vault of the skies inspired Michael Angelo to plan the great dome of St. Peter's at Rome, as the sun furnished a model for the Indian while decorating his tepee, and the flowers of the field have provided inexhaustible color harmonies.

In the early days of this country most of the inhabitants devoted their waking hours to the struggle for existence, and it has been only within recent years that the average man has given thought to art. Many a one has thrown off his lethargy to discover beautiful things all about which he had never before noticed.

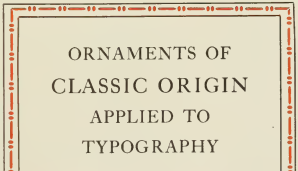
Art galleries and libraries all over the United States are aiding greatly in the cultivation of taste for art and things beautiful, and the printer to whom these privileges are accessible yet who does not avail himself of their advantages is much like the man who was lost in the Adirondacks, not knowing he was but a half-mile from a railroad. China, who could conquer the world if she but knew her power, continues to sleep as she has slept for centuries, while a little handful of intelligent people on a small island of Europe wield an influence that is felt wherever the sun shines.

Wake up from your drudgery, brother printers, take less thought of food and raiment, use your spare time in learning of the things about you, of that which has been done before; apply the knowledge thus gained and the good things of the earth will be added unto you.

Is ornamentation necessary to art typography? Ask one good printer and he will answer, yes. Ask another and he will answer, no. One of the meanings of ornament as given by the Standard dictionary is: "A part or an addition that contributes to the beauty or elegance of a thing." A paper may be so pleasing in texture as to give beauty or elegance to an otherwise plain page of printing; in fact, it is sometimes a mistake to use type ornaments or other embellishment on an Italian handmade paper. On the contrary, a stock poor in quality



EXAMPLE 85
The egg-and-dart ornament as a typographic border



EXAMPLE 86
The bead ornament as a typographic border



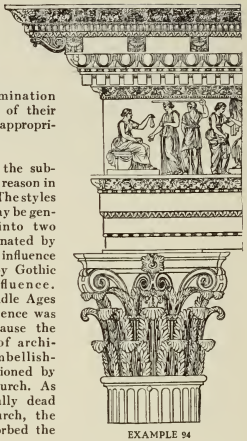
EXAMPLE 87
Conventionalized papyrus plant (Egyptian)



EXAMPLE 89
The acanthus leaf, much used by the Greeks and Romans in ornamentation



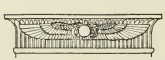
EXAMPLE 90
Palm-like ornament, used by Greeks and Romans



EXAMPLE 94
Ornamentation as used by the Romans on an entablature and a Corinthian pillar, showing egg-and-dart, bead, and acanthus ornaments

or color had better be covered with decoration to divert attention from the paper.

There are printshops in which all ornaments are kept under lock and key; a compositor wishing to use decoration must present good reasons before he gets it. Customers have become suspicious of type ornamentation because of the peculiar use to which printers sometimes put it. A young man of my acquaintance became saturated with a desire to do artistic printing and had a number of type ornaments purchased with which to express his ideas. When one job after another came from the customer with ominous blue marks over the cherished ornaments, he realized the necessity of revising his ideas of art. For fully a year after this he worked without voluntarily using an ornament, meanwhile developing all the possibilities of Caslon type-faces and appropriate paper stocks and color combinations. It has been claimed that fasting has a beneficial effect on the body; be that as it may our friend certainly improved his taste artistic by his abstinence. When he again began using ornaments it was with discrimination and after study of their significance and appropriateness.



EXAMPLE 88
The winged ball, an ornament much used by the Egyptians

This leads to the subject of motive or reason in ornamentation. The styles of typography may be generally divided into two parts, one dominated by Roman or Italian influence and the other by Gothic or German influence. During the Middle Ages the Gothic influence was felt chiefly in the pointed style of architecture and embellishment was sanctioned by the Christian church. As art was practically dead outside the church, the art-workers absorbed the Gothic style.

When typography was invented, Gutenberg's first book was based upon the Gothic style—the type-face a pointed black letter, such as was then used on manuscript books, and the ornamentation (done by hand) pointed foliage. It was some years after this that typography came under the influence of the Italian Renaissance and both type-faces and decoration assumed the Roman style. In the old days there was sympathy between the various arts and crafts and it worked for harmony in effects. Building-decoration, metal-carving and wood-engraving were governed by the same artistic motive, and were often done by the same man, much as the printer at one time was compositor, pressman, binder, type-founder, ink-maker and paper-maker, all in one. Now, many a job of printing goes wrong because the ideas of several people, inharmonious from lack of relation, are injected into the job during the several stages of its production.

The relation of typography to architecture is plainly shown in the formation of the Roman and Gothic alphabets. The letters of the Roman alphabet, dignified in their straight strokes and symmetrical in their rounded lines, suggest features of Roman architecture (Example 106; also see Example 43 of a previous chapter). In the interesting picturesqueness of the pointed black Gothic letter may be seen reflections of the graceful arches of the cathedral pointing upward like hands in prayer—and the pointed leaf ornamentation of the Gothic period. (Example 107.)



EXAMPLE 91
Plain and dignified. The Doric pillar

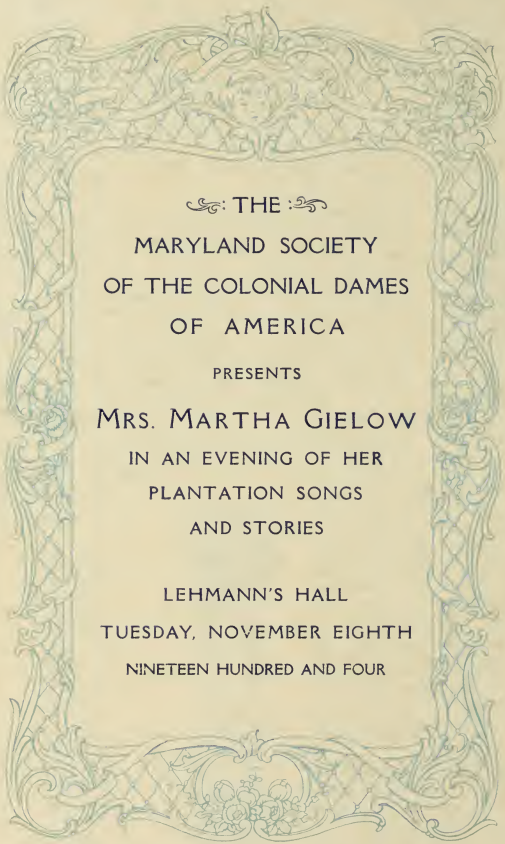


EXAMPLE 92
Slightly ornamental. The Ionic pillar



EXAMPLE 93
Elaborately ornamental. The Corinthian pillar

Ornamentation is both inventive and imitative. An ornament purely inventive or one purely imitative is seldom artistic. A child may make a jumble of lines that altho original means



EXAMPLE 98

Dainty, elaborate rococo ornament, as applied to a program title-page. Compare with the chair, Example 97.

Design by Munder-Thomsen Company, Baltimore, Md.

nothing; when it is older it may draw a flower so realistic and imitative that little is left to the imagination. When a flower or plant is used as a model in designing an ornament it is "conventionalized," that is, it is blended with its environment. A flower in a garden surrounded by other vegetation should be as the other flowers, but as an ornament on the flat surface of paper it should be without perspective. Example 108-a shows how commonplace an ornament looks when its details are carefully shaded in perspective. Examples 108-b and 108-c show how more decorative an ornament is when either outlined or filled in. Sometimes shadows are merely suggested as on the fruit basket and book ornaments in Example 113. The inartistic results of perspective on flat surfaces are found also in the "ornamental" shaded letters of the last century.



EXAMPLE 95
Square-lined, ornamentless furniture



EXAMPLE 97
Dainty, elaborate rococo ornament, applied to furniture
Compare with insert

In the conventionalized decorative art of all ages may be found traces of the things which have inspired the decorator. The lotus leaf, and the papyrus plant (which once gave writing material to the world), thousands of years ago influenced Egyptian design (Example 87).

SONG RECITAL BY MME. TORPADIE-BJÖRKSTEN'S PUPILS

MRS. AGNES STABERG HALL
AND MRS. GRENVILLE SNELLING

CARNEGIE CHAMBER MUSIC HALL, MONDAY, MAY 15, 1899

PROGRAMME

SCANDINAVIAN SONGS
Rendered by Mrs. Agnes Staberg Hall

Svolts Adeline . . . . . *W. Stenhammar*
Vuggevise . . . . . *F. Bengzon*
Till Majdag } . . . . . *Petersen-Berger*
Titania }
Aftenstemning . . . . . *Kjerulf*
"Hun er saa let" . . . . . *Beckgaard*
"Med dina blåa ögon" . . . . . *Ahlberg*
Ingrids Vise . . . . . *Kjerulf*

Preislied (Meistersinger) . . . . . *Wagner-Wilhelmj*
Spanish Dance . . . . . *Rehfeldt*
Miss Martina Johnstone

FRENCH SONGS
Rendered by Mrs. Grenville Snelling

Aubade . . . . . *Massenet*
Dans ton Cœur . . . . . *Saint-Saens*
Par le Sentier . . . . . *Th. Dubois*
Spleen . . . . . *Gabriel Fauré*
Le Noel des Oiseaux . . . . . *Chaminade*
Filles de Cadix . . . . . *Delibes*
Par un Matin } . . . . . *Bergerettes Louis XVI*
"Maman, dites moi" }
Miss Grace Povey and Mr. Joseph Pizzarello at the piano

Floral Decoration furnished by S. S. Kresge

STEINWAY PIANO

EXAMPLE 96
Square-lined, ornamentless typography. Compare with chair opposite. Design by Fleming & Carnrick, New York

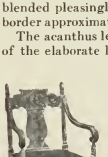
ANNUAL SPRING EXHIBITION

NEALE, BARR & COMPANY announce for *May 1* and the two weeks following, the EXHIBIT of a LOAN COLLECTION of *Stained Glass Windows*, *Rare Potteries*, and *Barnes Enamels* from the Barnes Studios, New York. Displayed in the Barnes Room, Top Floor

EXAMPLE 100
Slightly ornamental typography. Compare with chair opposite. Design by Will Bradley

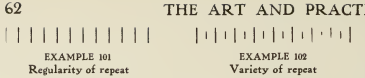
Religion dictated many of the decorative forms in ancient art. The winged-ball-and-asps (Example 88) was a favorite device in Egyptian decoration and has come to us by way of Roman mythology as the winged staff of the herald Mercury, the ribbons on the staff supplanting the Egyptian asps, but later evolving into serpents as in the decorative border of Example 125. The work of the best artists is full of meaning. The Egyptians considered certain animals sacred, and they were reproduced numerously in the picture-writing and ornamentation of the time. The sacred beetle as conventionalized was much used. In Example 125 the cog-wheel of commerce is conventionalized as the rim of the ball, which also contains a seal. The anchor and rope, hour glass, wreath, torch, acanthus leaves, all are conventionalized and blended pleasingly in outline drawing. The tone of the border approximates that of the type matter it surrounds.

The acanthus leaf (Example 89) is the model for much of the elaborate leaf decoration found on the capitals of Corinthian columns and wherever rich imposing leaf ornament is desired. The anthemion (Example 90) is a palm-like ornament used by the Greeks and Romans and now frequently found in decorative work of an architectural nature.



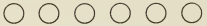
EXAMPLE 99
Slightly ornamental furniture

It may not occur to the average printer that architecture is in any way allied with typography; that there is any connection between the ornamentation of a building and a job of printing. Both Bruce Rogers, of the Riverside Press, and D. B. Updike, of the

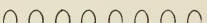


EXAMPLE 101
Regularity of repeat

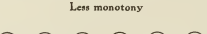
EXAMPLE 102
Variety of repeat



EXAMPLE 103
Monotony



EXAMPLE 104
Less monotony



EXAMPLE 105
Contrasted shapes prevent monotony

Merrymount Press, use conventionalized architectural columns and arches to ornament title-pages of classic motives. The average typographer, tho, finds more inspiration in the ornamentation that is only an embellishment to architecture. There are several ornamental units that are used more frequently than others, and these are the egg-and-dart (Example 83) and the bead (Example 84). You, who are reading this, are invited to verify by observation this last statement. A printer who did so was astonished at the eggs, darts, and beads that were to be seen wherever he looked. Cut into the stone of buildings, carved into the wood of furniture, used on molding about doors and windows, on office partitions, on library lamps, in the ceiling panels of restaurants, about the prosceniums in theaters, around the mirror in the barber shop—wherever he looked there were the ornaments. It is remarkable how non-observant the average printer is. The hands of artists who lived thousands of years ago—the Greeks and the Romans—made these same designs, and yet a knowledge of history is counted non-essential by most workmen in the printshops.

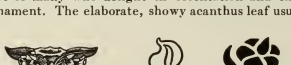
Let us apply the egg-and-dart and bead ornaments as borders in typography, and notice how admirably they serve the purpose. Example 85 shows the egg-and-dart ornament perhaps too carefully drawn as to detail; and Example 86 demonstrates how the bead ornament may be adapted to panel work.

From early times there seems to have been a triple division of taste regarding ornament. In the days of Rome these divisions were given expression in the treatment of supporting columns, the three styles being known respectively as Doric, Ionic, and Corinthian. The Doric column is severely plain, the Ionic slightly ornamental, and the Corinthian elaborately ornamental.

The Doric style (Example 91) is emblematic of dignity, simplicity and strength, and appeals to the man preferring these qualities in printing.

The Ionic style (Example 92) represents refinement in ornament, and pleases the man able to discriminate between the severely plain and the over-ornamented—a quality of judgment worth cultivating by every typographer.

The Corinthian style (Example 93) expresses the preference of many who delight in ostentation and excess of ornament. The elaborate, showy acanthus leaf usually



a
Not artistic because too natural

b
Outlined
Artistic because conventionalized

c
Filled in

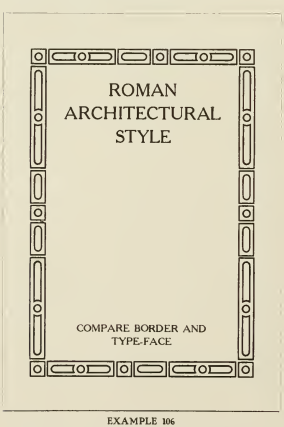
EXAMPLE 108

forms the chief decoration for the capital surmounting the column, and the entablature (Example 94) is particularly rich in ornamentation.

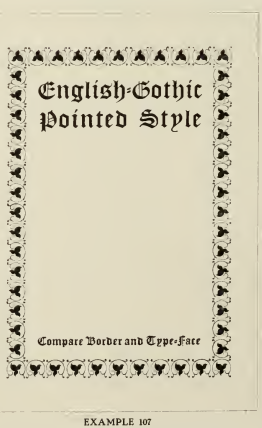
The Doric pillar has been called masculine and the Ionic feminine, the sturdiness of the one and the grace of the other also being likened to the warlike Spartans who emphasized the development of the body, and the artistic Athenians who especially developed the intellect.

This difference in ideals and preferences has come down the centuries to our time. While Cromwell, plain, blunt, and even disapproving of sculpture and painting, was ruling England, across the channel Louis IV. strutted in corsets and on high red heels amid gilt and glamour and glitter in the courts of France.

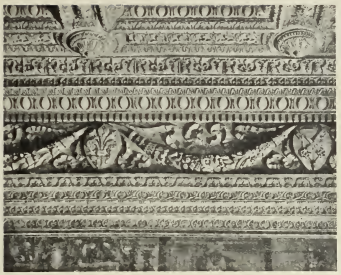
Monks and nuns lived plainly surrounded by bare walls and square-cut chairs, and dressed in subdued browns and blacks, while at Rome surrounded by the art works of Michael Angelo and Raphael the higher



EXAMPLE 106
Type border of Roman architectural ornament. Compare straight and curved lines with the Roman type-face



EXAMPLE 107
Type border of English-Gothic pointed ornament. Compare black pointed effects with the Gothic type-face



EXAMPLE 109
Extravagant wall border ornamentation, designed during the Renaissance in Italy

dignitaries were clothed in brilliant reds, gold and white.

Morris loved an old worn-out house, square-cut furniture, burlap, and subdued colors; while the Newlyriches boast of the magnificence of their mansions, Louis Quinze ball-rooms and imported tapestry.

Only recently two churches had been remodeled. In the one was placed ornamental brass railings, lectern, pulpit and candelabra, and stained-glass pictorial windows; the walls were covered with gilt fleurs-de-lis on maroon backgrounds, and the entire effect was one of cheap magnificence. The other church had been an old Colonial structure of square proportions. Dignified mahogany furnishings were selected, the walls were ornamented in pure geometric designs, pale gold on tinted backgrounds, and the windows were made of small panes of glass subdued in color, in harmony with the architecture of the building, with a result that spoke good taste and refinement.

Examples 95, 96, 97, 98, 99, 100, indicate the three divisions of taste—the plain, ornamentless; the slightly ornamental, and the elaborately ornamental—applied to typography and reflected in furniture. The typographer should learn that the arts are related, that the styles of home-furnishings and architecture influence the styles of typography. A few years ago mission furniture was introduced and along with it came architecture that called for exposed roof supports, square-cut moldings, coarse fabric wall coverings, subdued green and brown tapestries. And before they knew the reason, printers were using heavy brass rules, rugged type-faces and printing on dark-hued antique papers. Example 96 is a program page produced under these influences. Compare it with the so-called "mission" chair (Example 95) and note the resemblance of motive. Both are rugged, angular and plain.



EXAMPLE 110
Roman scroll ornament cut in stone

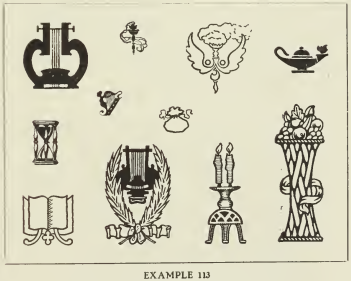
Now for contrast, compare them with



EXAMPLE 111
Type ornament based upon geometric lines



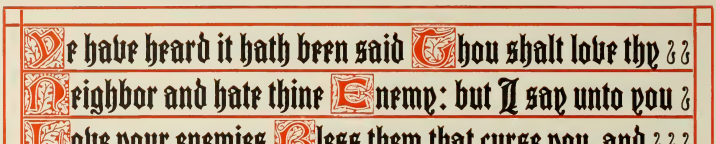
EXAMPLE 112
Type ornament based upon foliage



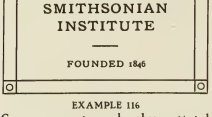
EXAMPLE 113
Type ornament based upon the inanimate



EXAMPLE 114
Type ornament based upon the animate



EXAMPLE 115. Ornamental hand-lettered effect; obtained by initials, text letter and rule



EXAMPLE 116
Corner ornaments may have been suggested by the bolts on inscription plates or the cross lines on books

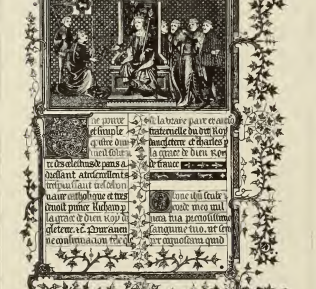
the dainty, elaborately ornamental chair (Example 97) and the title-page (Example 98). Both chair and title-page designs are based upon the frivolous rococo style of the period known as Louis XV. (or Louis Quinze). In that period, shells and leaves conventionalized into graceful, golden curves were blended with a profusion of roses and other flowers. Straight lines were avoided, and furniture and architecture took on curves even to the extent of causing structural weakness.

Because of the fact that type is built upon horizontal and vertical lines, rococo type ornamentation is not successful. The pen-and-ink border design (Example 98) is a clever adaptation of the Louis XV. rococo style to a modern program title-page. There is not an absolutely straight vertical or horizontal line in the border, and with the curves and flowers, ribbons, lattice-work and cupid, it is very appropriate for the program of an event held under the auspices of a Colonial society of women.

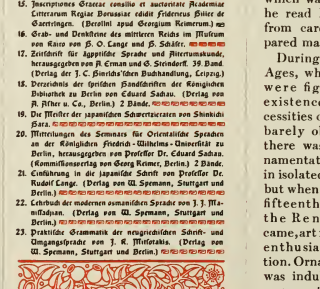
Examples 99 and 100 show a chair and an announcement page both slightly ornamented to please the sensible folks who like neither the severely plain nor the elaborately ornamental.

Ornament is secondary to the real purpose of the thing it embellishes; it should not be so lavish as to distract attention from the more important object. A booklet is issued to convey a message, and should the reading matter be overshadowed by ornamentation, this purpose may not be accomplished. A "flowery" oration may entertain and please an audience, but it does not convince. In 1896 Bryan stampeded a convention by his extemporaneous eloquence and metaphor, but when he came to the "enemy's country" and faced an audience which wanted facts, he read his address from carefully prepared manuscript.

During the Middle Ages, when nations were fighting for existence and necessities of life were barely obtainable, there was little ornamentation except in isolated instances, but when, about the fifteenth century, the Renaissance came, art received an enthusiastic reception. Ornamentation was indulged in to excess, the artists using all the classic forms and inventing new ones. Example 109, showing wall border decoration, looks to the printer like a specimen sheet



EXAMPLE 117
Ivy-leaf ornamentation, and blank spaces filled in by decoration. From an old manuscript book



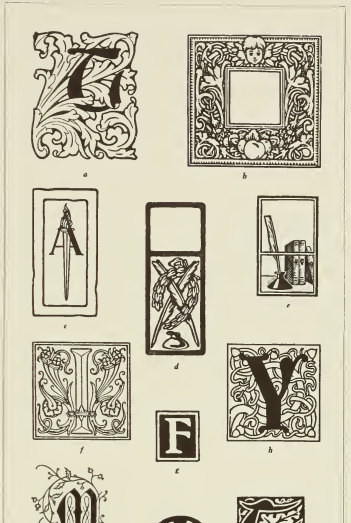
EXAMPLE 118
Filling blank spaces with ornamentation, as was done on manuscript books. Page by Government Printshop, Berlin, Germany

of type borders. This brings to mind that there is always the temptation to over-ornament when an artistic job is desired, and the necessity of advising printers to restrain themselves and save a few ornaments for other work. Our brethren of the cloth like to repeat the story of the theological student preaching his first sermon before the Seminary authorities. He began at "Genesis" and took his hearers thru the entire Bible to "Revelation." When he had finished an old professor gravely asked what he would preach about the next Sunday.

The famous designer Chippendale, first made his furniture serviceable and then added ornament, from which fact the printer should profit. Have a printed job serve its purpose, and ornament it only so far as is consistent to this end.

Ornamentation when used for border purposes has two features which may not be apparent to the superficial glance—regularity in repet tion and variety in repetition. Example 101 shows repeated strokes of the same length. In Example 102 by alternating the length of the strokes, the design is made more interesting. Examples 103, 104 and 105 illustrate this principle in rounded forms. In the first there is monotonous repetition, in the second there is less monotony because the oval form is less regular than the circle, and in Example 105 by contrasting the forms in both size and shape, the design acquires new decorative interest. This principle of contrast and variety is exemplified in most border designs. In Example 107 the light scroll lines contrast with the black leaves, and in Example 106 curves are contrasted with angles. Contrast is sometimes obtained with color, as shown in Example 123.

Ornament as used by the printer may be divided into four classes: Ornament based upon geometric lines (Example 111), ornament based upon foliage (Example 112), ornament based upon the inanimate (Example 113)



EXAMPLE 120. INITIALS
a—Foliage decoration based on the acanthus leaf
b—Imitation of mortised woodcut initials
c—Modern adaptation of Roman torch
d—Rugged Colonial style
e—Suggesting literary use
f—Classic Greek and Roman ornamentation
g—Plain black and white effect
h—Interlacing foliage. Celtic style
i—German scroll decoration
j—Based upon the uncial character
k—Woodcut effect as used by Morris

St. John's Lutheran Church, Easton, Penna.

The Reformation Festival

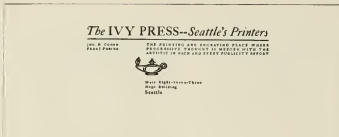
Auspices of the Endress Missionary Society and the Luther League

Friday, October thirty-first, Nineteen hundred two

EXAMPLE 119
Semi-ornamental ecclesiastic style

and ornament based upon the animate (Example 114). The center ornament in Example 111 contains the cross and circle, ecclesiastic devices, and its conventionalized pointed leaves would also admit it in the group shown as Example 112—ornament based upon foliage. Leaves and flowers from the beginning have been a prolific source of inspiration to artists. Before the invention of typography the decorator of manuscript books reveled in foliage, as will be seen by Example 117, and today when decoration is added by the process of printing the same liberal use of foliage is evidenced (Example 118). In both examples should be noticed the custom of filling blank spaces with decoration.

The inanimate (Example 113) lends itself better for ornamental purposes than does the animate (Example 114), and the less familiar the subject the better ornament it makes. An ornament based upon the animate is shown in Example 124 and as will be seen it is not as



EXAMPLE 121
Simple ornamentation applied to letterhead.* Design by Harry A. Anger, Seattle, Wash.

pleasing as the one in Example 121, which is based upon the inanimate.

Initials afford a convenient means of ornamentation (Example 120). An initial well chosen as to tone and appropriateness often satisfies all demands in this line. The mortised Colonial initial indicated by *b* looks well with Caslon roman and printed on antique paper. The acanthus design *a* looks well with old-style antique; the classic design *f*, with a letter such as the Cheltenham. Initials are used in a highly decorative manner in Example 115, after the style found in ecclesiastical manuscripts. The possibilities of type and rule are here well set forth.

Sometimes ornaments in the corners of a plain rule border (Example 116) are sufficient decoration. These effects, prevalent just now in typography, may have been suggested by the corner bolts with which brass plates are fastened to walls.



EXAMPLE 123
Effect of alternating colors, for covers and end-leaves of booklets and catalogs

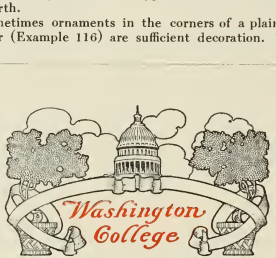
In the booklet decoration (Example 122) the artist has taken his motive from the word "Washington" making the capitol dome and its supports the central figure in the design, which is Colonial in character. Drawing a line down thru the center of the design it will be found that with a few minor exceptions the right half is a duplicate in reverse of the left half. This effect is frequently found in decorative work, as it gives balance and differentiates between illustration and decoration. An illustrative design, showing an actual scene, would not be so artistic.

Wall paper and linoleum designs are made in patterns that repeat at intervals and for this reason answer the purpose of decoration.

Example 119 presents a program page, which, while attractive, has but one ornament, an ecclesiastic design. The arrangement of bands above and below the main display assists in forming a decorative effect. The original type portions of these bands were in orange.

Type ornaments in use today come more from Gothic-English than from Italian sources. The reason seems to be that classic architectural ornament does not have the interest for the average person that the old English designs have. The type ornaments cast by Caslon as well as his type-faces seem not to stale with age.

In closing this chapter it may be well again to warn the printer not to over-ornament. The relation of ornament to typography is well covered in the caution of an experienced architect to a novice: "Ornament construction, but do not construct ornament."



EXAMPLE 122
Appropriate ornamentation applied to the modern booklet. Page by Munder-Thomsen Co., Baltimore, Md.



EXAMPLE 124
An ornament based upon the animate as used on a business card

Printing in Relation to Graphic Art

By George French



Cleveland
The Imperial Press
1903

EXAMPLE 126

Art in Printing

THERE is this vital difference between other objects of art and printing: That our association with them is purely voluntary, and that printing forces itself upon us at all times and in every relation of life. It is impossible for a person of intelligence to remove himself from the influence of printing. It confronts him at every turn, and in every relation of life it plays an important and insistent part.

Such examples of art as a painting or a piece of statuary exert a certain influence upon a restricted number of persons; and it is at all times optional with all persons whether they submit themselves to the influence of such art objects. We are able to evade the influence of other forms of art, but we are not able to ward off printing. To it we must submit. It is constantly before our eyes; it is forever exerting its power upon our consciousness. It is quite possible that we may not at present be able to refer any quality of mind, or any degree of

EXAMPLE 127

These pages by George French, Boston, Mass., are model specimens of book typography. Shown here in the actual size of the originals, from zinc etching



THE TYPOGRAPHY OF BOOKS

GOOD TASTE, a quality essential to the successful production of all kinds of printing, is of great importance in the typography of books. In the matter of good taste most of us are specialists—we perfect our judgment in some one respect and let it remain erratic in others. A musician or other artist may stand high in his class and yet, perhaps, show poor taste in dress and manners.

A person of good taste is necessarily conservative. He weighs all new things in the balance of judgment, and allows enthusiastic faddists to push him off the sidewalk rather than join the crowd and shout with it. He knows the fickleness of mobs and remembers that in a week hosannas have been changed to shouts of bitter invective. The merchant catering to the whims of fashion ever has unsalable stock on his shelves. In the days of militant Rome the crowd which one day cheered Sulla, the next day crowned Marius with laurel.

The natural tendency of humanity is radical. The conservatives are in the minority, yet their influence is greater because their opinions are generally based upon facts, and are seldom biased by prejudice. The natural tendency of job printers is radical. Left much to their own whims and fancies they produce printed things which may please only for the moment. The test of gold is not in its appearance when purchased, but in years of wear. Because a job of printing is made for short service



THEOCRITUS

TRANSLATED INTO ENGLISH VERSE
BY CHARLES STUART CALVERLEY

Houghton Mifflin & Company
Boston and New York

EXAMPLE 128
Title-page of a book of classic poems
By Bruce Rogers. Riverside Press, Cambridge, Mass.

JOHN GREENLEAF WHITTIER

MEMOIR
AND SELECTED POEMS
BY BLISS PERRY

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
MDCCCCVII

EXAMPLE 129
Title-page with a nineteenth century motive
By Bruce Rogers. Riverside Press, Cambridge, Mass.

Memories of a Hundred Years

BY

EDWARD EVERETT HALE

AUTHOR OF "THE MAN WITHOUT A COUNTRY," ETC.

VOLUME II

New York
THE MACMILLAN COMPANY
LONDON: MACMILLAN & CO., LTD.
1902

All rights reserved

EXAMPLE 130

MEMORIES OF A HUNDRED YEARS

CHAPTER I

THE ORATORS

MODERN AMERICAN ORATORY

THE cant phrase of conventional conversation says that the age of oratory is over. I do not believe this. The conditions are changed. The methods are changed. But it is as true as it ever was that if a man wants to lead men, he had better be able to tell men what he wants. And it will be well for him and them if he can tell them this, so that they shall believe him and remember afterward what he has said to them.

William McElroy, who is himself no mean judge, told me that George William Curtis once said to him that the most remarkable passage in modern oratory, the passage, that is, that is best worth remembering, is the passage well known and often cited in Waldo Emerson's oration at Dartmouth in 1838. Carlyle speaks of that address as lying on a counter in an Oxford book-

EXAMPLE 131

Two pages which set forth the common practice of inharmonious type treatment, the title-page containing old-style type-faces and the text-page modern type-faces

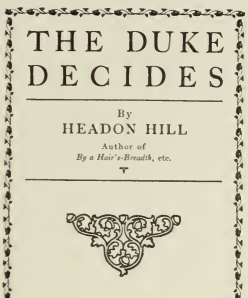
is no reason why it should not be as well done as book composition is required to be. All the art-reasons in book typography are equally applicable to job typography. The two methods should not be judged by separate standards—a thing is good, or it is not. At the present time educational work is elevating the standard of job typography and the job compositor, drawing closer to his book brother, is beginning to notice the faults and flaws in the latter's work.

The book typographer, like the lawyer, is governed by precedent. When the legal man presents an argument he cites Doe v. Doe, and Smith v. Jones, and with each new discovery of precedent is increasingly happy. The common law under which we in America are governed originated in England centuries ago, and the radicals who would dispense with this law catalog themselves as anarchists. The conservative man is constructive. When a new thing has been proved good he believes in adding it to what has already been constructed. The radical is destructive in that he would destroy what has been constructed and set some new thing in its place. Attics hold masterpieces which have been discarded for new, frivolous things that from an art standpoint are worthless.

William Morris set out to change book typography, and in contrast to the typography of the day his ideas may have seemed radical. What he really offered was the good things found in the works of the old masters of Venice and Nuremberg—typography and decoration which had withstood the test of centuries. Book pages produced fifty years ago by Pickering and Whittingham look well today; not because they are old, but because they were in good taste then, and are in good taste now. Pages set by their contemporaries in condensed roman look abominable now, because they were contrary to true art principles then.

The book industry in America is tremendous—so much so that because of its magnitude quality in typography is likely to be lost sight of. In New York City in one year six millions and a half books are read or consulted thru its public library system! Could the monk, with his mere score of books chained to shelves, have had a vision of this, what would have been his thoughts? Or, Benjamin Franklin, as he founded the first circulating library? Andrew Carnegie, ridiculed when announcing his intention to use his wealth in providing buildings for public libraries, lived to see himself acknowledged a benefactor of mankind.

Next to providing books is the necessity of providing good books and of printing them according to the laws of art and good taste. Continual association develops a taste for the things associated with. If the majority of books are poorly composed or poorly printed, they will unconsciously be taken as standards of book style by the reading public. The style of book typography, averaged in this way, is today far from flattering. It is rarely that the reading pages, title-page and cover harmonize in style and motive. On the average volume the text-pages


THE DUKE
DECIDES

By
HEADON HILL
Author of
By a Hair's-Breadth, etc.

New York
A. WESSELS COMPANY
1903

EXAMPLE 132

The Duke Decides

CHAPTER I
The Man with the Mandate

AT six o'clock on a May evening, at an uptown corner of Broadway, in New York City, the bowels of the earth opened and disgorged a crowd of weary-faced men and women who scattered in all directions. They were the employees of a huge "dry-goods store," leaving work for the day. It was a stringent rule of the firm that everyone drawing wages, From the smart managers of departments and well-dressed saleslad ies down to the counting-house drudges and check-boys, should descend into the basement, and there file past the timekeeper and a private detective before passing up a narrow staircase, and so out by a sort of stage-door into the side street.

The great plate-glass portals on the main thoroughfare were not for the working bees of this hive of industry—only for the gay butterflies of fashion by whom they lived.

The last to come out was a young man dressed in a threadbare suit of tweeds, that

[9]

EXAMPLE 133

Two pages of composite Colonial and modern typography. Relation is established between the title-page and text-page thru use of the same kind of decoration. Typography by the Heintzemann Press, Boston, Mass.

seem to have been set in any face that chanced to be on the composing machine at the time; the title-page is in some type foreign in style and design to the face used on the body of the book, and the cover (generally the only part of the work given artistic attention) is designed without regard to what is on the inside. The whole effect reminds one of a box of berries with only the healthy members of the family in view. Many a time I have picked up a book in artistic binding only to lay it down disappointed at the typographical treatment of the inside pages. Even a book should be honestly what it seems, and not a wooden nutmeg.

The book-page reproductions used in connection with this chapter may prove more valuable if each is considered separately in the order of its appearance.

EXAMPLES 126 AND 127 (Insert).—The title-page and an inside page of a book which in its way is a model. From the viewpoints of art, legibility, good taste, typography, printing, and binding, the book is almost perfect. The classic restraint of the Italian school and the human interest of the Gothic are here blended harmoniously. George French is a lover of lower-case letters, and from the label-title on the cover to the last paragraph of this volume not a line has been set in capitals. The type-face is a handsome old-style roman based upon the Caslon model, and in the book itself is printed upon a hard hand-made paper in a dense and clear black ink. The only decoration used in the book is a part of the chapter initials, altho decoration is suggested in the use of brackets on each side of the page numbers. Only two sizes of type are on the title-page, and the chapter headings cling to the type-page in a manner that helps the tone effect of the whole. The reproduced pages are shown in the actual positions of the originals. The margins of a full reading page measure five picas at the fold, six picas at the head, seven-and-a-half picas at the outer edge, and eleven picas at the foot. The type-page covers slightly more than one-third of the surface of the leaf upon which it is printed. The type-page in proportion measures diagonally twice its width, a point illustrated in Example 50 of a previous chapter.

EXAMPLE 128.—A reduced facsimile of the title-page of a limited edition of classic poems, produced at the Riverside Press under the supervision of Bruce Rogers. This typographer stands foremost among those in America who are giving themselves to the work of steering the printing craft back to the waters in which it sailed in the days of Aldus Manutius. Bruce Rogers came to New England from Indiana with no technical knowledge of typography, but artistic talent soon enabled him to gather the details, and since 1900 he has been designing books for the Riverside Press that have brought him fame and raised the standard of printing in America. The product of the house of Houghton-Mifflin Company is supervised by Mr. Rogers, hence books with the imprint of this company are rarely anything but the best examples of typography. Printers would do well to make a study of them.

EXAMPLE 129.—There is one feature of Bruce Rogers' work which stands out prominently, and that is his regard for the appropriate. The literary motive of a book gives the cue for its typographical treatment, and he prints as if he were living in the period so presented, and influenced by its tastes. The "John Greenleaf Whittier" title-page suggests a product of the middle

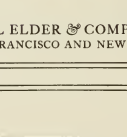
IN LIGHTER VEIN

A COLLECTION OF
ANECDOTES, WITTY SAYINGS
BON MOTS, BRIGHT REPARTEES
ECCENTRICITIES AND
REMINISCENCES OF
WELL-KNOWN MEN AND WOMEN
WHO ARE OR HAVE BEEN
PROMINENT IN THE
PUBLIC EYE

COLLECTED, EDITED
AND PRESENTED TO THE PUBLIC
BY

JOHN DE MORGAN

AUTHOR OF
"LITERARY SIDE OF THE PRESIDENTS"
"HOMES AND HAUNTS OF BRITISH AUTHORS"
"HEROES OF THE CROMWELLIAN ERA"
ETC.



PAUL ELDER & COMPANY
SAN FRANCISCO AND NEW YORK

EXAMPLE 134

you're a daft idle body, who goes moaning about the hills, and has not wit enough to raise a field of oats." The child had heard the opinion so often that she was well able to repeat, even if she did not understand it.

Wilcox
Ella Wheeler Wilcox's Epigram on Divorce

ELLA WHEELER WILCOX is the author of an epigram which will live through the ages. It is bright, truthful and terse. She writes: "Divorce is a fire-escape from a domestic hell. But whoever uses it always smells of smoke afterward and usually bears scars and bruises for life."

William
A sharp and well-merited rebuff for the young Kaiser

THE EMPEROR WILLIAM of Germany got a sharp rebuff at a Court ball some little time since. At a review he had reprimanded the old General von Meerscheidt for losing his presence of mind at a critical moment. "If your Majesty thinks that I am getting too old, I beg of you to allow me to resign." "No, no," replied the kaiser, "you are too young to resign. Indeed, if your blood didn't course through your veins quite so fast, you would be a more useful army leader." On the evening of that day the kaiser met the general at a Court ball. The

EXAMPLE 135

Two pages, the typography of which shows unusual care and consideration for detail. Typography by J. H. Nash

business for literature, but one could hardly marry on such a prospect, and with such a father as his in the background. Moreover, an engagement at this time would be more than likely to defeat its own ends; yet, after such a scene, his duty to Alexa became imperative. What was to be done?

He had gone no further than this question when her note came. So great was his confidence in her, his reliance in her judgment, that at once he dashed off the reply, to assure her of this. In first receiving the note he had been relieved, crediting her with some of his own difficulties, and reading between the lines some such message as, "We have gone too fast; and if we see more of each other, it must be on a calmer footing."

It was as if Alexa herself had come to the rescue. But after he had re-read the note five or six times, doubt crept in, and doubt on a vital question. Perhaps, after all, she did not care. Perhaps the note was to say, "I was momentarily carried away, and showed more than I felt." This was horrible, and worse than separation. Yet how could he ask her if she loved him, and yet tell her in the same breath that every monition of prudence was against their engagement? Was ever man in more hideous dilemma?

Business was unendurable under these conditions. He left the office early, and made posthaste for Whistle's, delighting her hugely by a request for lunch. After he had eaten, his energy rose again.

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EXAMPLE 136

A text-page in modern roman
By Colonial Press, Boston, Mass

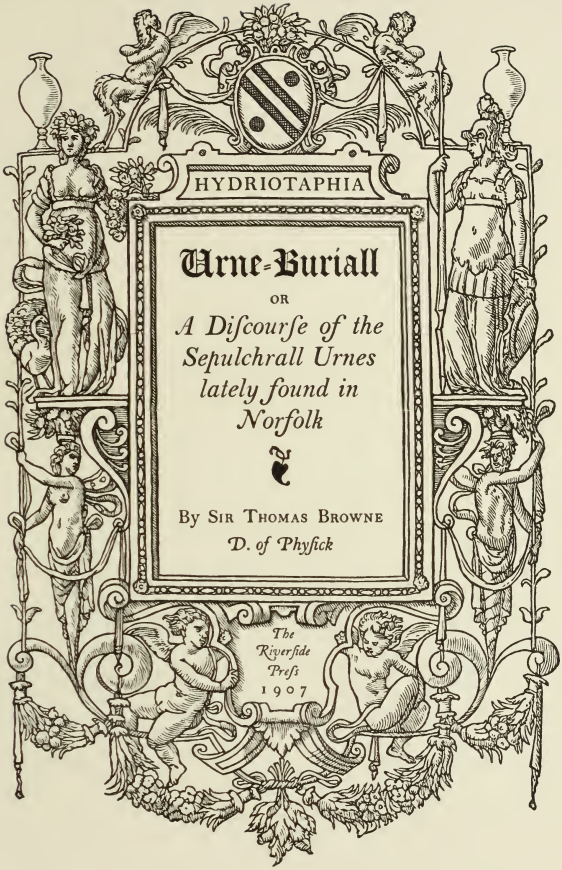
tion comes through achievement alone; that the building of character from habit is wrought out only through the play of the individual will. Stultify the will, prohibit its play, and you have at once destroyed its power of growth. The principle of life is movement, and stagnation is death. So that if a thing has no play, you may be sure it has no life.

So, too, if you will follow the trail of the word into meaning of playfulness and amusement; perhaps you will not be far wrong if you declare that play means health. Play is the fine flavour of the spirit, the expression of joy. Just as we gain freedom for the play of our powers, we gain enjoyment in the playfulness of spirit. The animals play, and man in a normal, healthy state takes the universe for his playroom. To be a doleful, puritanic, unsocial Pharisee is to be a degenerate. A sour visage means debauchery of the soul, as truly as other appearances indicate bodily intemperance. To keep the Ten Commandments is not the whole business of man, not his whole

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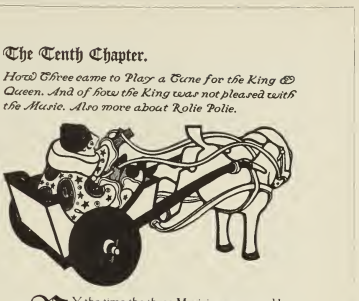
EXAMPLE 137

A text-page in old-style type-faces
By Colonial Press, Boston, Mass.


HYDRIOTAPHIA
Urne-Buriall
OR
A Diſcourſe of the Sepulchrall Urnes lately found in Norfolk
By Sir Thomas Browne
D. of Phyſick
The Riverſide Preſs
1907

nineteenth century, when Whittier lived, and Example 128 is imbued with the spirit of the Greek Theocritus. But two sizes of type are used in the Whittier page, and these are apportioned according to the importance of the wording.

Examples 130 and 131.—Two pages from a book issued by a prominent publishing house and printed by a prominent press. They are reproduced for the purpose of pointing out a fault common to a majority of books of the present day—in harmonious typography. While the text pages are consistent in the use of plain modern roman, the title-page with no regard for the face used on the text pages is composed in Caslon roman and modernized old-style. It would seem that, true to the title, the printer had aimed to present three representative type-faces used during a hundred years. And to make matters worse, the cover contains an elaborate twentieth century design! Why do not publishers realize that these things are wrong? Why do not printers realize it? After the six hundred pages of this book had been set in modern roman, the cost of setting a title-page also in modern roman would have been ridiculously small. Printers doing work for publishers should provide display faces to match their machine letters, or else when buying matrices of a body face, assure themselves that display faces may also be had. Artists, too, should be cautious to make their design not only after the motive suggested by the literary contents of the book, but also after the typography (which should of course be based upon the literary motive).



The Tenth Chapter.

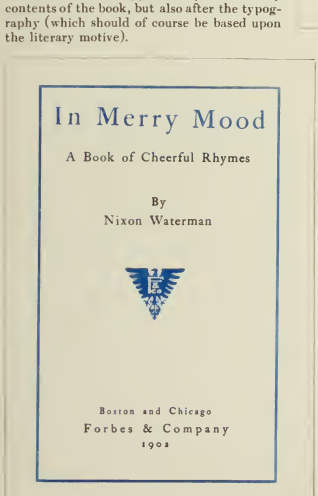
How Three came to Play a Tune for the King & Queen. And of how the King was not pleased with the Music. Also more about Rolie Polie.

By the time the three Musicians appeared before the King and Queen, the entertainment was at an end, and only the few people who waited to see the donkey riding of Rolie Polie remained in the park.

Upon Mr. Poodle hearing that Rolie Polie proposed to give a performance, he hurried off to find the little clown, and put an end to his plans. "There is no telling, your Honor," he said to the Mayor, "what that little clown of mine may do; he is apt to be up to all kinds of tricks, and if he once gets astride his donkey and tries to perform in this park, something serious is sure to happen."

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EXAMPLE 129
Page from a children's book, designed and written by Will Bradley



In Merry Mood

A Book of Cheerful Rhymes

By
Nixon Waterman

Boston and Chicago
Forbes & Company
1902

EXAMPLE 128
Title-page in lower-case. By the Colonial Press, Boston, Mass.

Examples 132 and 133.—Two pages in style composite Colonial and modern. The careful typographer left to his own judgment would have inserted a half-point rule all around the inside of the ornamental border (this would have blended the border with the inner cross rules); but the unfinished effect here presented is perhaps just what was desired. Relation between the reading pages and the title-page is established thru use of type of the same series and also by adapting the flower decoration to the running head. Certain books lend themselves to decoration; this is one of them, because it is of the entertaining sort. Serious books, such as those on the subjects of law, medicine and science, should have no decoration. The wise book typographer will not use decoration unless he comprehends just what he is doing.

Examples 134 and 135.—J. H. Nash, who designed the typography of the book of which these two pages are a part, produced results that are exceptionally good from a typographical point of view. The border as seen in Example 134 was used on the title, introduction and contents pages, and the border in Example 135 was used thruout the text pages. The crossed-line border effect was even adapted to the frontispiece. The title-page is an excellent example of consistent typography; not a line of lower-case is to be found on the page, and prominence is proportionately given the title of the book and the names of author and publishers. The reading matter is set within six points of the rule border, that the page should have but one margin. If the space between type and border were larger it would give the appearance of another margin. The initial letters assist the reader in locating the beginning of each story.

Example 136.—This page is in a style associated with the modern novel and was set on the linotype in eleven-point Scotch Roman; the lines twenty picas wide, leaded with two-point



CHAPTER III

IN WHICH I SEE A NEW KIND OF FOG

WE had bread and milk and hot gingerbread for supper. I noticed with satisfaction that there was no cream on the milk. I did not like cream when I was a little girl.

"Fannie isn't a cream cow, is she, Cousin Sally?" said I, as I crumbed my bread.

"No, she's a red cow," answered Cousin Sally.

"Brown, you mean," Kitty corrected.

"She's what you call a red cow," her mother rejoined.

"I don't mean that," I said. "I mean, she doesn't have cream on her milk."

"Doesn't have cream on her milk!" exclaimed Kitty. Cousin Sally's face turned red and she looked at me sharply; she thought that I was finding fault with the milk she had given me.

27

EXAMPLE 140
Harmony in tone of type-face and decoration
Typography by the Trow Press, New York

RECORDS OF SHELLEY, BYRON
AND THE AUTHOR
BY EDWARD JOHN TRELAWNY
WITH AN INTRODUCTION BY
GEORGE EDWARD WOODBERRY
VOLUME ONE



NEW YORK
McCLURE, PHILLIPS
AND COMPANY
MCMIII

EXAMPLE 141
A title-page of classic design
By William Aspenwall Bradley, New York

leads. The running head is in capitals of the body letter, separated from the reading page by a half-point rule, and the page number is centered at the foot.

EXAMPLE 137.—A good example of modern book composition, set on the linotype in twelve-point Caslon old-style, the lines twenty picas wide, separated by four points. The running head is in Cathedral text, a black text letter suited to a book of this kind. An amount of space equal to a line of type and the leading following it, has been placed between the running head and the reading page.

EXAMPLE 138.—An interesting title-page, neat and refreshing in its departure from the conventional page of modern roman capitals. Here Caslon lower-case is spaced to allow a plenteous amount of white background to show thru. The tone of the page would be improved if the device were in outline instead of silhouette. The upper type group has been made to conform to the triangular shape of the device. Altogether the page is well suited to the volume of which it is the title—a book of rhymes.

EXAMPLE 139.—A page from a book for children, written and illustrated by Will Bradley. The type-face is a wide, legible letter and was especially designed by Mr. Bradley. Each chapter is begun with a line of old English black letter, followed by several lines of highly decorative italic. The illustrations are interpreted in the grotesque decorative style that Bradley does so well. The running heads and page numbers are in the italic.

EXAMPLE 140.—A page notable for the harmony between the tone of the type-face and decoration. The illustration has been treated by Beatrice Stevens in a semi-decorative spirit, and is very effective. The capitals of the body matter are used for the "Chapter III" line, and smaller capitals for the descriptive line under it. The plain initial is more effective than an ornamental one would have been.

EXAMPLE 141.—A title-page of classic design. The anchor and dolphin, originally the device of Aldus, as enlarged in outline has much to do with the effectiveness of the page. The dignified beauty of this page makes it worthy of close study.

EXAMPLE 142 (Insert).—This is presented merely as a suggestion in the adaptation of old title-pages to present-day work. By referring to the chapter "Typography in Colonial Days," it will be seen that the "Midsommer Nights Dreame" title-page, printed in 1600, inspired the arrangement of the one here presented.

EXAMPLE 143.—This is a page from one of the Roycrofters' serious efforts in bookmaking. It was printed in dense black ink on white stock, the large text initials standing forth in pleasing contrast.

EXAMPLE 144.—This is a page from a book by Theodore L. De Vinne, and probably presents his personal ideas in book typography. Notice the spacing around the sub-heading, and the treatment of footnotes. The first ine under the sub-heading is not indented.

EXAMPLES 145 AND 146.—D. B. Updike, of the Merrymount Press, is responsible for the typography of these pages, which are a portion of a book containing the cere-

Heroes of
Revolutionary Times in America

The Glories and Sufferings of the Men in Buff and Blue, from Lexington to Valley Forge and Yorktown

By

James Sheldon Wallace

Published by the Society of Sons of American Revolution

EXAMPLE 142
Adaptation of an old title-page to modern purposes

The Man of Sorrows

JESUS had sisters who grew up and were married at Nazareth. He also had brothers. For them he had little regard—family ties were nothing to him. Like all men over whose birth there is a cloud, he recognized only the kinship of the spirit. So we hear of his asking almost contemptuously, "Who is my brother?" He had two cousins, sons of Mary Cleophas, sister of his mother, who were very much attached to him, and called themselves "the brothers of our Lord." His earnest, thoughtful ways set him apart from the rest and he was regarded as strange and different. They did not understand him—they could not —and evidently had little faith in his unusual, strange and peculiar ways.

THE word Galilee means "mixed." It was evidently so used because of the extremely varied population which inhabited the province.

There were Egyptians, Syrians, Greeks and Jews—the latter being somewhat in the majority. Many were reckoned as Jews who had simply married into Jewish families; for a Gentile to become a Jew, no particular rite was required. The assumption is that Jesus

EXAMPLE 143
Text-page of a de luxe volume
By the Roycrofters. East Aurora, N. Y.

mony of marriage as performed in the Protestant Episcopal Church. The type is a special letter based upon early forms. The book was printed in black and vermilion. Mr. Updike, with Bruce Rogers, believes that the way to improve typography in America is to do typography as well as it can be done. He established the Merrymount Press in 1898, and was the first to import the beautiful letter now so popular, known as Scotch Roman. Unlike Mr. Rogers, whose energies are confined to one publisher, Mr. Updike plans books for many publishers.

EXAMPLE 147.—A page by T. M. Cleland, who designed the Della Robbia type-face. A clever adaptation of foliage decoration to the historic crossed-line border.

Treatment of subheadings 135

The publisher may not consent to what he calls a needless waste of white paper. In some books the chapters are as brief as they are in the Bible, under which condition the new chapter must closely follow the previous chapter. To prevent unsightly gaps of white space, it is often necessary to overrun many pages previously made up. Paragraphs must be made longer or shorter by a wider or narrower spacing of lines, and an unequal amount of blank must be put between the chapters. Hymn-books and collections of desultory poems in different measures often require similar treatment. No fixed rule can be laid down for the amount of blank between chapters, but it must be large in the sumptuous and small in the compact book.[1]

SUBHEADINGS

Subheadings, of the same class, intended to relieve the monotony of plain type, should be in the same face and size of type throughout the book. For a subheading of one or two lines only, the small capitals of the text are commonly used. For subheadings of three lines or more, italic lower-case of

[1] The rule that requires every chapter heading to begin on the odd page often meets with unexpected difficulties. The end of a previous chapter may overrun three lines on an odd page, leaving the lower part of that page and the page following entirely blank. The proper treatment of this difficulty will be considered in a future chapter on making up. The intervention of the author or publisher may be needed to add or cancel matter enough to make a sightly page.

EXAMPLE 144
Text-page from a book by De Vinne. Note treatment of running titles, subheadings and footnotes

EXAMPLE 148.—This book has a French motive and Bruce Rogers has reflected it in the use of a style of page

¶ The Form of Solemnization of Matrimony: Together with a Certificate of Marriage

New York: Edwin S. Gorham
Fourth Avenue and 23rd Street

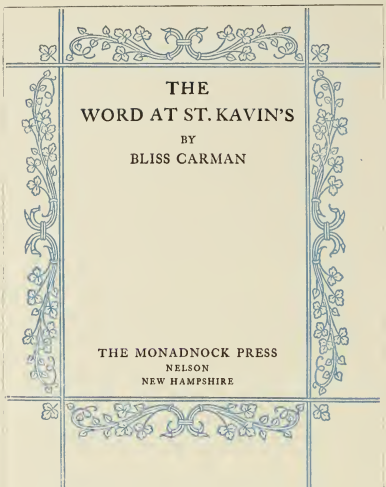
EXAMPLE 145

The Form of Solemnization of Matrimony

¶ At the day and time appointed for Solemnization of Matrimony, the Persons to be married shall come into the Body of the Church, or shall be ready in some proper House, with their friends and neighbours; and there standing together, the Man on the right hand, and the Woman on the left, the Minister shall say,

DEARLY beloved, we are gathered together here in the sight of God, and in the face of this company, to join together this Man and this Woman in holy Matrimony; which is an honourable estate,

EXAMPLE 146
Two pages from a small ecclesiastical book. By D. B. Updike, Boston, Mass.



EXAMPLE 147
Clever adaptation of foliage decoration to the historic crossed-line border
By T. M. Cleland, New York

CORNEILLE

Dame-de-la-Garde. He was a man of great self-esteem. A modern critic dubs him 'Scudéry le capitaine Fracasse.' The fortress of which he had charge stood upon a high rock. The Marquise de Rambouillet said that she could not imagine de Scudéry in command of a fortress which was situated in a valley. She used to picture him in the act of living up to his conception of his importance, 'with head touching the clouds, his look fixed with contempt upon all beneath him.'

Scudéry declares that in penning his criticism he is not making a satire or a defamatory pamphlet, but a few 'simple observations.' He does not distinguish accurately between libel and criticism. He says of the *Cid* that 'the subject itself is absolutely

→73←

EXAMPLE 148
Text-page with a French typographic motive
By Bruce Rogers, Cambridge, Mass.

heading closely associated with French books of the last century. The ingenious printer may approximate the appearance of these headings by combining certain floret ornaments with brass rule. The type-face used in this instance is one made by the old firm of Farmer, Little & Co. Typographers producing special edition books, to avoid types that have become commonplace thru extensive use by printers generally, have fonts cast from old matrices, import type from foreign countries, or design special faces themselves. By these methods their product is given individuality and made different from the mass of printing.

Custom has developed a law for the arrangement of the several parts of a book. There is first a blank leaf known as the fly-leaf, followed by a leaf with the title of the volume in small type slightly above center or placed toward the upper right corner. The next leaf contains the title-page, which usually gives the title of the work, name of author or editor, place of origin, name of publisher and date of issue. On the back of this leaf, slightly above center, is the copyright notice, and in the lower center or right corner the imprint of the printer. The table of contents and the table of illustrations follow, taking as many pages as are necessary. The preface, or author's introduction, is next, after which another half-title or a frontispiece may be inserted ahead of the first chapter. The dedication, at one time occupying a page in the fore part of the book, is now little used. The index is inserted in the rear of the book. This rear-index is not found in novels, but in books on technical subjects and those used for reference purposes.

It is customary to number book pages with Arabic numerals beginning with the first chapter, all pages in advance of the first chapter being numbered with lower-case Roman numerals. The page numbers, when at the foot should be separated from the type page by the same amount of space used between the lines. There is tendency among inexperienced printers to place the numbers too far from the type page.

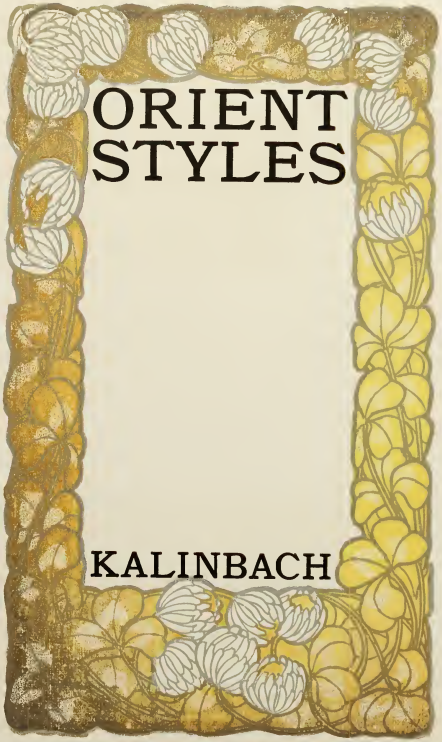
There is a rule that the running title should be separated from the type page by space equivalent to a quad line of the size of body-type used, altho the best typographers prefer only about half that amount of space.

Pages containing chapter headings are lowered at the head below the regular page hight. The George French book (see Example 127) shows a lowering of five picas space. Other books show more or less this amount of space, but five picas will be found a pleasing distance.

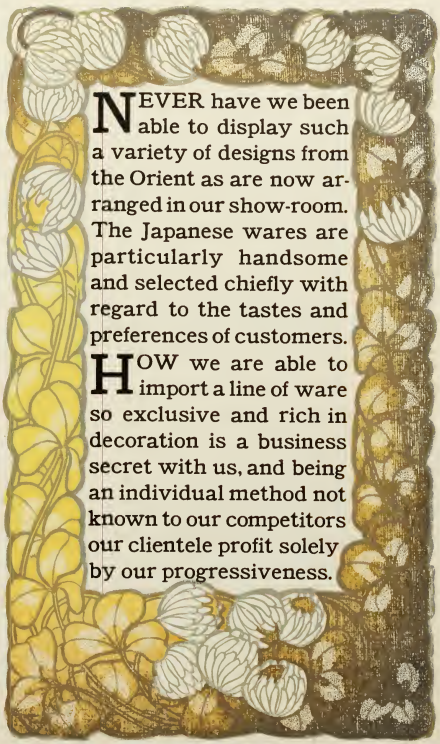
When initials are used the space between them and the type should be the same, both at the right side and foot of initials.

The position of a book page should be toward the binding and the head. In elaborate books of wide margins this inclination should be great, but in the conventional book of narrower margins it should be less noticeable—say six points toward the binding and eighteen points toward the head.

The use of an em-quad between sentences on a book page is encouraged by many printers, but the new-thought compositor uses two three-to-em spaces or less. By referring to Example 127 it will be found that George French favors use of the same amount of space that separates other words in the same line. The capital letter seems sufficient indication of the beginning of a sentence. In the first book printed from separate types (see reproduction of page from Gutenberg's Bible in the chapter on "The Origin of Typography") there was no space used between sentences, the period in the judgment of the printer separating the words sufficiently.



EXAMPLE 160



EXAMPLE 161

Showing the possibilities of adapting typography to a decorative design previously made with no definite plan as to its use. Also demonstrating the value of repeating the same design on all pages. Design by Francis William Vreeland, New York

BOOKLETS

THE word "booklet," the literal meaning of which is "a diminutive book," has been found convenient by the printer and the advertising public to denote the numerous bound bits of printed matter used in advertising. "Brochure" and "pamphlet" are two other names sometimes applied to this class of printing. A booklet is supposed to have a cover, which generally consists of heavy paper now to be had in generous variety of colors and finishes.

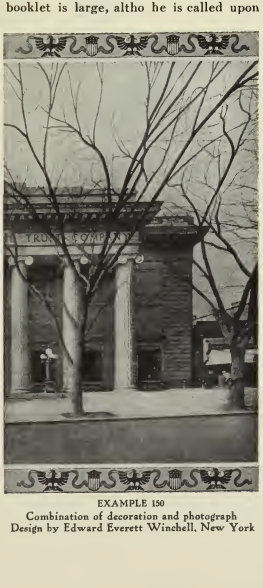
The chap-books sold in the seventeenth century, containing abbreviated stories, were, perhaps, prototypes of the booklet, but as now used the booklet is a modern conception. It is a result of that growth and development which has taught the mass of consumers to be particular and discriminating, and to demand quality and artistic workmanship. When the "dodger" or hand-bill ceased to be effective as a publicity auxiliary to the newspaper, the booklet was born. The laws consider a few placards or the publication in one or two obscure newspapers sufficient notification to the public, but the general advertiser knows the futility of such obsolete mediums and gets his message to the public by a dozen methods—traveling salesmen, newspapers and magazines, catalogs, booklets, circulars, posters, novelties, car cards, electric signs, etc. Next to the salesmen and samples, and the catalog, the booklet affords the most complete presentation of the business message. To an extent its mission is educational; it introduces the business house, gives authoritative answers to questions that the prospective buyer would naturally ask, explains advantages and gives reasons for superiority. The booklet is best if written in a style that is non-technical and treated by the artist and printer in a manner that will interest the recipient.

The booklet is used as a medium for publicity by railroads, cities, hotels, real estate companies, banks, clothiers, educational institutions, printers; manufacturers of automobiles, musical instruments, cameras, and tools and implements of many kinds. If one wishes intelligently to purchase a piano or other expensive article he obtains a booklet on the subject, and whether he buys or not depends largely upon the impression obtained from the booklet; if it is well written, carefully illustrated and handsomely printed, these things will exert influence in favor of a sale. The printer's share in producing such a booklet is large, altho he is called upon to work in conjunction with the writer, the artist and the engraver.

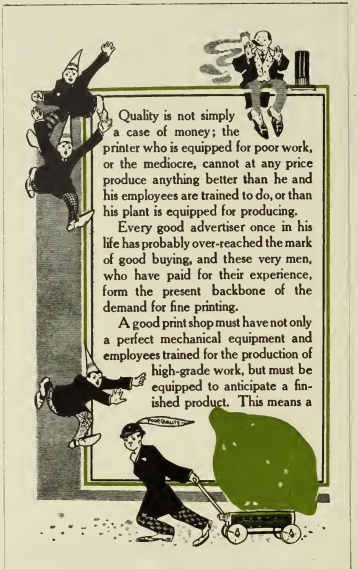
Much of the booklet printing is planned by advertising writers and commercial artists. The best results are attained when artist and writer blend their ideas harmoniously; this is possible only when the writer has artistic tastes and a definite understanding of typography. In many booklets the type matter does



EXAMPLE 149
Cover-page by Norman Pierce. Los Angeles. Cal.



EXAMPLE 150
Combination of decoration and photograph
Design by Edward Everett Winchell, New York



EXAMPLE 151
Booklet page in a humorous style
Designed by Herbert W. Meyer, New York

not fit the decoration. I have in mind an instance in which the artist laid out sixteen pages of marginal illustrative decoration, and the writer supplied only half enough copy. To overcome the deficiency the printer set the text matter in eighteen-point type, but even with that large face the spaces left for the reading matter were only partly filled. If the writer was unable to fill the space the artist should have decreased the number of decorative pages or else planned his decoration to cover more surface.

Those houses which have made a success of booklet printing produce a job that is harmonious and complete. Reading matter, illustration, decoration, paper, ink and color treatment, all blend on their booklets. There is a central motive around which all concerned in the make-up of the booklet weave their ideas.

Altho such a condition is ideal it is not absolutely necessary for a printshop to have under its roof a complete equipment for producing every detail of a booklet. One of the successful producers of booklets—an artist with associates able to interpret his ideas—had a palm in his artistic suite of offices which he enjoyed showing to visitors who asked to see the "plant." Then there is the head of a large printing plant who manages to produce high-class booklets. He has artistic ideas and depends upon the open field of artists and engravers to develop and perfect his plans. He manages to meet a prospective customer and from conversation with him learns something of his tastes and preferences. This printer then plans as many as a half-dozen dummy booklets, giving the customer a variety of choice in paper, illustration, decoration, typography, size and price. It is seldom that the customer is unable to decide on one of the dummies submitted, and those not accepted are placed in service when an order is in sight from another buyer of printing. Of course for the average job it would not be profitable to prepare more than one or two dummies, but for the high-class booklet the extra effort can be made to pay dividends.

To properly plan a booklet the commercial printer must know something of the principles of art and of good book typography. Booklet printing is really the connecting link between job printing and book printing. The unconventionality of job typography and the dignity and conservatism of book typography may be blended in the booklet.

Booklets may be divided into three classes: illustrative, decorative, and purely typographical; and these three classes are well represented in the specimens reproduced in this chapter.

EXAMPLE 149.—A cover-page by Norman Pierce, one of the most original booklet designers of America. His decorative work contains little or no perspective and much is in the style known technically as wash-drawing. The lettering in this design was printed in gold, flat on the surface of the cover stock. The sheet was pebbled after



EXAMPLE 152
Combination of photograph, hand-lettering and type
By Morrill Press, Fulton, N. Y.

THE café, illustrated on the opposite page, is a unique feature of this model hotel. Opening off the Palm Room, it is intended for the use of both ladies and gentlemen.

Architecturally, it is one of the most admirable rooms of its kind, the beauty of the mammoth fireplace being especially noticeable.



EXAMPLE 153
Admirable treatment for little reading matter. Both of these pages by Edward Everett Winchell. New York

printing. A competing house, imitating the Pierce style, embossed the gold letters, thereby departing from the chief motive of a style which calls for flat effects.

In Pierce booklets illustration and decoration predominate over typography, but all three as a rule blend harmoniously. The artist is the chief factor in the production of booklets of this kind; he must have imagination, a certain carelessness of touch in drawing and a fine sense of color blending.

EXAMPLE 150.—Edward Everett Winchell designed this booklet cover for the Matthews-Northrup Works. Mr. Winchell's style of decoration, entirely different from that of Mr. Pierce, is that of carefully drawn solids or outlines. Mr. Pierce bases his decorative motives upon the style of the Japanese; Mr. Winchell upon the style of the Greeks and Romans. The cover shown is unusual in that a photograph of the building, printed upon both front and back covers, serves as the design. This plan of printing a design upon both front and back covers, adopted by several of the leading booklet printers, has practical value in that the booklet can be identified whether lying upon its face or back. When the design does not extend over both pages it is merely duplicated for the purpose. The main part of this example was printed in dark yellow-brown and the sky warmed by a tint of orange. The motive established on the cover, of using illustration decoratively, is carried to the inside pages, the initial letters being drawn upon small photographic reproductions of sections of the building.

EXAMPLE 151.—This page is from a booklet designed in a humorous style by Herbert W. Meyer. The grotesque illustrations serve to picture the points of the story and also act as decoration. The typography blends well with the art work.

EXAMPLE 152.—This is the first reading page of a booklet issued in the interests of a summer hotel. About three dozen photographs were shown in halftone, most of the pages containing two—one at the head and one at the foot of each page. Enough descriptive matter was furnished to fill the space between the halftones, which were without the line around the edge generally placed there by the engraver, supposedly for the protection of the plates. The best printers are ordering these lines left off, as without them the prints are more artistic.

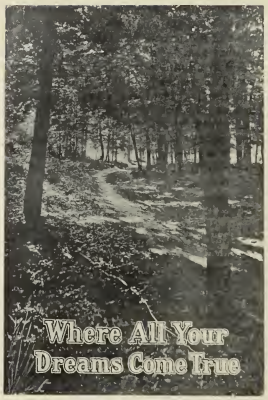
The halftones were printed in a dark olive-green and the print was made even more effective by an egg-shell finish given the paper after printing. This method of slightly roughing paper after printing is much used on booklet work. It not only hides slight defects in presswork, but gives a soft, artistic finish to the printed sheet, and especially improves gold-bronze printing.

EXAMPLES 153 and 154.—Two facing pages from a booklet designed by Edward Everett



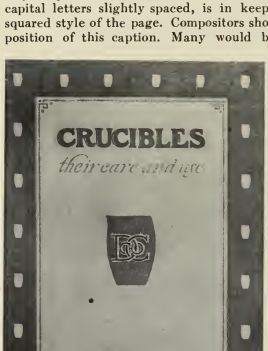
LADIES AND GENTLEMEN'S CAFÉ

EXAMPLE 154
A good way to arrange a page when the photograph is of other proportions Note treatment of caption



EXAMPLE 155
Adapting a photograph to a cover-page design
Simple, but effective

Winchell and presenting the attractive features of a large New York hotel. There is but a small amount of descriptive matter, confined mostly to two pages in the front of the book, yet the treatment is such that more words would have spoiled it. The plain rule border gives uniform shape to the pages and pleasingly contrasts with the liberal white space inside. In Example 153 the descriptive matter is grouped at the head of the page in Avil, a handsome old-style roman type-face. The vignetted edges of the halftone fading into the surrounding white space is effective. Example 154 demonstrates how an illustration which is out of proportion to the page may be placed to get good results. The caption set in capital letters slightly spaced, is in keeping with the squared style of the page. Compositors should study the position of this caption. Many would be inclined to center it directly under the illustration; this would cause the lower part of the page to seem empty and unfinished. By moving the caption down, so as to break into the white space and divide it, the sense of vacancy is not experienced. And, also, by placing the line to the right and above the center of the space that monotony is avoided which always accompanies a line or page in dead center.

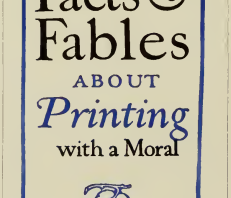


EXAMPLE 156
Effective results by simple means
Cover by Bartlett-Orr Press, New York

EXAMPLE 155.—This cover-page presents a result obtained by adapting a photograph to purposes of design. The halftone is made larger than the booklet size so that when the booklet is printed and trimmed the picture-design may completely cover the surface. The title may be lettered on the photograph or engraved on the halftone after it is made. There are artists who object to lettering placed in a design or picture where it has no visible means of support, and their objections may extend to lettering as here used. As in architecture there should be structural reasons for every line of a building design, so typographic or kindred designs should be held together by related lines and groups. The designer who violates these principles may have argument on his side in the fact that modern architecture accomplishes queer things, such as theater balconies without pillars and steps without visible support. Then, too, illuminated advertising phrases are constantly seen standing out from the night like stars in the sky, and streamers float above city streets seemingly attached to nothing. Still, a booklet cover should be basicly artistic rather than freakish. The method of providing a cover-design demonstrated by the page under consideration is satisfactory for many purposes and has possibilities in many ways for adaptation to booklet printing. Type forms could be designed for use in conjunction with photographs, thus confining almost the entire production of a booklet to the printshop. Of course in selecting and preparing a photograph for such purposes its composition must be considered so that balance may be secured.

EXAMPLE 156.—Here is a strong and effective cover, made so by simple means. The design was printed in dark gray and gold on light gray stock. The border, which reaches to the edge of the paper, contains characters shaped like crucibles, about which articles the booklet tells. Here is an effect that may be easily approximated by any printer. A border such as this could be cut out of pressboard, which, mounted on an old electrotype block, would serve for a short run; for a long run it could be electrotyped. But these simple effects must be handled properly or they will not look right. The Bartlett-Orr Press did this, and it is to such printers that the buying public turns when it desires simple designs. It is the little fellow with slight knowledge of designing who produces "elaborate" effects; the more he learns the less elaborate are his designs.

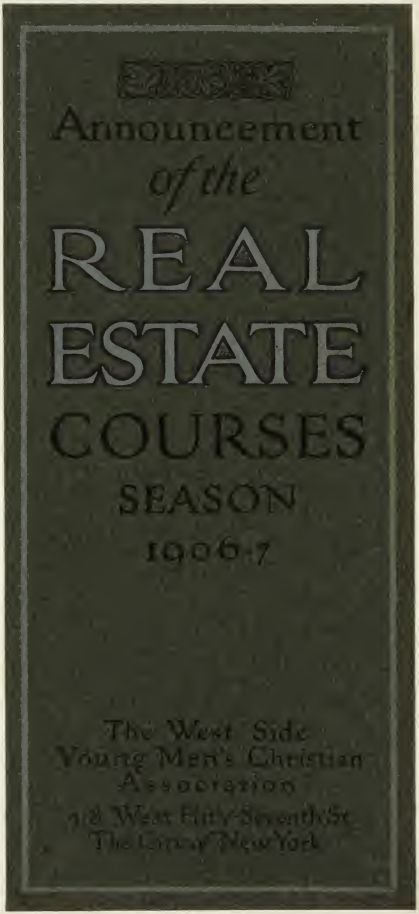
EXAMPLE 157.—Lettering has an important place in booklet designing, along with decoration and illustration. This example was printed on hand-made paper and the deckle-edges and rough surface of the paper



EXAMPLE 157
A hand-lettered cover-page
By Blanchard Press, New York



EXAMPLE 158
An otherwise good typographic page that is too dainty for the purpose



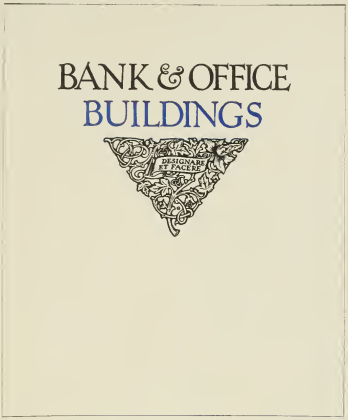
EXAMPLE 159
More appropriate treatment of the cover

blended with the careless finish of letters and border. There was a further blend of the hand-lettering and the Caslon type-face used on the inside pages. The lettering was based upon the Caslon model, which is standard for old-style effects. Here is a hint for printers: Distinction will be added to booklets otherwise printed from Caslon type if the cover and display headings are hand-lettered. This may be done with good results by setting them first in Caslon type. After the type has been arranged satisfactorily take a print in blue tint on paper suitable for drawing with ink. The letters may then be traced free-hand with black india ink over the blue print and any desired ruggedness or variation introduced. As light blue ink will not reproduce when a zinc etching is made the blue proof need not be carefully adhered to. Colonial effects require variety, hence italic and small capitals should be introduced in such lettered designs.

EXAMPLES 158 AND 159 (Insert).—These two specimens are shown to illustrate the paradoxical case of a good specimen which is not good. Example 158 is that specimen; it is good from a typographical viewpoint—type-face, border and ornament harmonize, the page balances, the color combination (in the original: brown and green on green onyx) is harmonious—but fails in that it is not appropriate for the purpose for which it was intended. The printer set out to give his customer a handsome job—one of which he would feel proud and one the customer could not but praise. A press proof was taken, that none of the good points should be missed, but despite all this careful preparation the customer pronounced judgment against it. The type was too dainty and decorative, he said, and the general appearance more appropriate for a booklet other than one on the subject of real estate. It was finally decided to have the cover lettered and this was done by F. W. Goudy with the result shown by Example 159. The surface of the paper close to the edges was utilized by the artist and the lettering made large and legible. The words "Real Estate" were not only made large but were given additional prominence by outlining the letters and printing within them in white ink. Comparison of the two specimens proves the customer to have been right. Study the specimens, reader, and judge for yourself.

EXAMPLES 160 AND 161 (Insert).—These specimens demonstrate that it is possible for printers to adapt typography to plates already made, and to use one design on every page of a booklet. It is required with a border of this kind, to unify the page and to preserve the tone, that the reading matter be set closely to it. The typography, too, should have sufficient strength to stand with the border. When selecting a type-face for such purpose the characteristics of the border should be studied; here Old-style Antique blends well with the style of decoration found in the border. If a border is of strong tone, as in this instance, by printing it in colors subdued with white, an effective result is obtained.

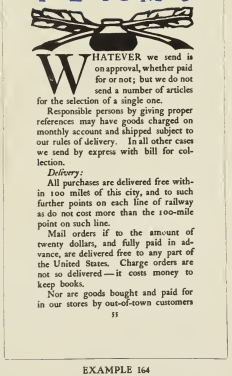
The printer will do well to study this matter of adaptation. From the very nature of his work, making designs with cast characters, he is limited where the artist is not. Nevertheless it has been proved by printers who have surmounted these difficulties that artistic results are possible with type alone—and are also possible when harmoniously combined with ornaments and decoration. Of course stock cuts and ornaments, if inharmonious should not be used. The type foundries have a large assortment of artistic borders and ornaments, and material for booklet decoration can be had from this source at small expense. Then, too, by patronizing some



EXAMPLE 162
Lettering and decoration in rich, refined style
By F. W. Goudy, New York

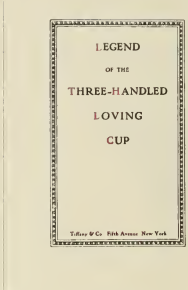


EXAMPLE 163



EXAMPLE 164

Two pages in the Colonial style by Will Bradley, done at the University Press in 1899

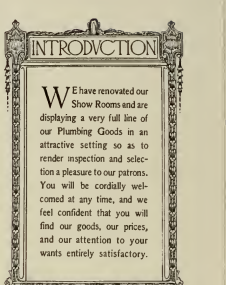


EXAMPLE 165
A dainty, refined cover-page. By Munder-Thomsen Company, Baltimore, Md.

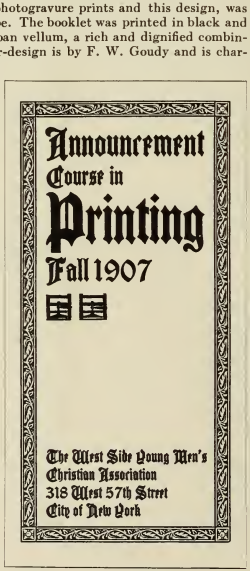
good engraving house, artists' designs may be obtained at reasonable prices; but while engravers will finish your drawings and complete your ideas, it is well for the printer to be able to design his own booklets and give the engraver close instructions as to what is wanted. Many customers have been disappointed when "leaving it to the engraver," because the engraver cannot interpret another's ideas without getting an understanding as to what they are. Leave it entirely to the other man only when you are willing to accept his ideas.

EXAMPLE 162.—This is the cover of a booklet which, excepting two photogravure prints and this design, was set in Caslon type. The booklet was printed in black and vermilion on Japan vellum, a rich and dignified combination. The cover-design is by F. W. Goudy and is characteristic of all his work. The style of lettering is that peculiar to the Pabst typeface, also designed by him.

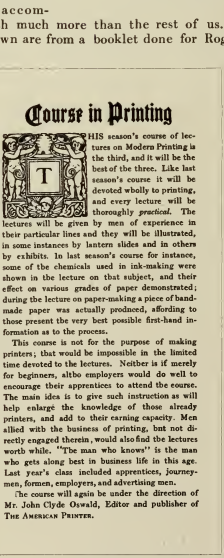
EXAMPLES 163 AND 164.—These pages are from a booklet designed and printed by Will Bradley, who is more prolific in ideas and more radical in the manner of their presentation than any other artist or any other printer could be or would dare to be. This booklet was produced by Bradley in 1899 while connected with the University Press and when his Colonial style was at its highest point of popularity. This style has waned, and advertising booklets as a class have become more conventional; some claim also that they have deteriorated—are mediocre. The trouble may be that every printer is not an artist and every artist is not a printer. Bradley is both and that perhaps explains why he is able to accomplish much more than the rest of us. The two pages shown are from a booklet done for Rogers, Peet & Co., and printed thruout in black and vermilion. The title "About Boys," was probably engraved in wood, as was the hour-glass ornament; the remainder of the page is in Caslon roman. These pages may seem defective to those whose idea of beauty in printing includes dainty tints and curved lines. As pages of a booklet of the "nice" or "elegant" kind, they would no doubt be out of place, but as parts of a booklet printed on antique paper in antique inks and bound in antique style, the typogra-



EXAMPLE 166
Page in renaissance panel
By Gregson & Crosby, Boston



EXAMPLE 167
Typography in imitation of hand-lettering and decoration. The condensed black letter was used thruout for headings. By Oswald Press, New York



EXAMPLE 168

To You
Who Are Interested
in Helping Mankind to
Help Themselves



The
Washington Association
for the Prevention *and* Relief
of Tuberculosis



EXAMPLE 169
Pleasing use of lower-case and of contrast in color. By Auguste Giraldi. New York

phy should not be other than antique—or Colonial, as it is better known. The printer who narrows his type work to a single pet style and does no other kind also narrows his field of usefulness. There are those who do this and succeed, but they are exceptionally talented and do perfect work. There are those, too, who narrow their endeavors to the conventional style—like the man at the meeting whose abilities limited him to "seconding the motion"—and fail to produce anything above mediocrity. I have in mind printers of the old school, those who work by rule of thumb, whose knowledge of their craft does not extend beyond the four walls of the room in which they work, whose ambition as apprentices was to "get the scale," and having got it settled down to a routine existence the most exciting features of which are the whistle and the pay envelop. The reason these men do not succeed is because of competition—there are so many others doing work just as they are doing it, which suggests this truth: "The poorer the work the more competition; the better the work the less competition." Poor printing means poor prices and poor wages; good printing means good prices and good wages.

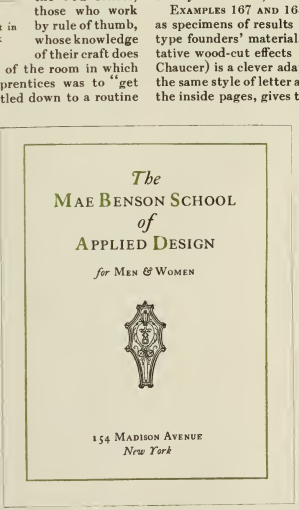
EXAMPLE 165.—This is the cover-page of a dainty little booklet in black and vermilion on Japan vellum. It is suggested for pages which should be treated in a style dignified, neat and refined—and most pages will be benefited by just such treatment. A border design such as the egg-and-dart is approved by the most cultured people; it is a classic combination much used in architecture and is being adopted by the best printers for typographical purposes. The type-face is Pabst, a standard art roman.

EXAMPLE 166.—This page presents the entire reading portion of a booklet designed for a plumber's supply house by Gregson & Crosby. The design is an interesting interpretation of a renaissance panel, the type portion in French Old Style being so spaced as to blend with the decorative border. The initial "W," however, is too dark for the lettered word "Introduction;" if no initial were used, the first line beginning evenly at the left, the tone would be still better.



EXAMPLE 170
Cover-design all in type-founders' material
By Frank L. Crocker, Jersey City, N. J.

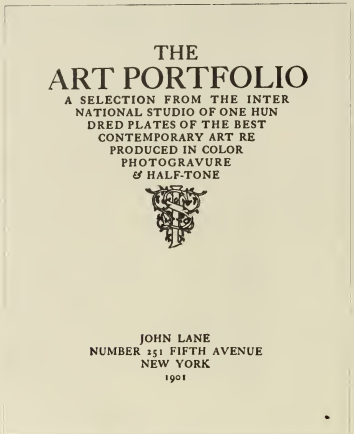
EXAMPLES 167 AND 168.—These two pages are shown as specimens of results obtained by the exclusive use of type founders' material. The border and initial are imitative wood-cut effects and the condensed text (named Chaucer) is a clever adaptation of hand-lettering. Use of the same style of letter as on the cover, for the headings of the inside pages, gives the entire booklet a sense of completeness that would not be present were the pages not thus related. The condensed type-face, too, is in proportion to the shape of the pages.



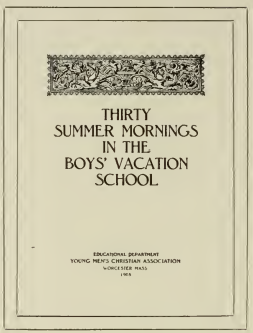
EXAMPLE 171
Title-page in Caslon. By Lee L. Crittenden. New York

EXAMPLE 169.—This is the title-page of a booklet by Auguste Giraldi, one of the promoters of the American Correspondence School of Typography, later incorporated with The American Printer. It is a good example of the use of lower-case. The ample white space and the border in red form a pleasing contrast.

EXAMPLE 170.—That type founders' material affords opportunity for almost limitless effect is demonstrated by this specimen. The crossed lines were made of brass rule and the horse ornaments were sawn to get the effect shown. The letters were red inside of black outlines; the trappings of the horses were also in red. The inner parts of the crossed rules were in a cream tint, and the entire design was printed on a



EXAMPLE 172
A pleasing specimen of the fan-shaped title-page
By A. F. Mackay, New York

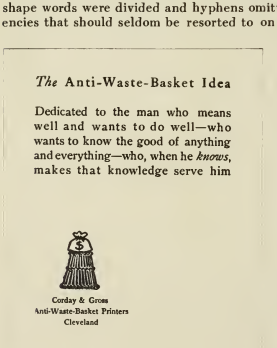


EXAMPLE 174
Commendable use of capitals on a typographic page
By W. A. Woodis, Blanchard Press, Worcester, Mass.

dark gray-brown paper. This gave a subdued tone that is pleasing to the artistic sense.

EXAMPLE 171.—The stylish, decorative and legible Caslon type-face almost invariably gives good results on booklet printing. This page by Lee L. Crittenden is admirable for the use of small capitals and italic in combination.

EXAMPLE 172.—Mr. Mackay has produced in this title-page an unusual arrangement, even in tone and consistent in the use of Caslon capitals. To obtain the desired shape words were divided and hyphens omitted, expediencies that should seldom be resorted to on commercial printing, as customers are likely to object.



EXAMPLE 173
Unconventional arrangement of a booklet page
By Corday & Gross, Cleveland, O.

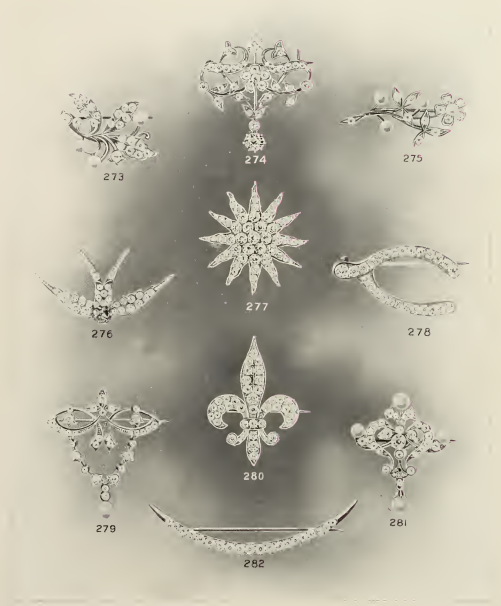
EXAMPLE 173.—This is the first inside page of a booklet, the stock of which consisted of a thin straw-colored Japanese paper, printed on one side only. The cover, a heavy, rough, dark green paper contained only the waste-basket illustration printed on both front and rear in gold ink set into the stock by a heavy impression. The simplicity of the typography accords with the treatment as a whole.

Printers will accomplish the most in booklet printing, as in other branches of the craft, if they live in an artistic atmosphere. Sir Joshua Reynolds, the great English painter, said: "The more extensive your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention." That is the reason painters haunt Italy and other art centers where the works of the old masters are accessible. The printer should take journals such as *The American Printer*, devoted to the art of typography, for these journals bring to the great army of craftsmen specimens of the works of famous printers and of those who are doing their mite in the cause of good typography.

The helpful atmosphere of the trade papers could be supplemented by specimen booklets for study purposes. These booklets could be obtained by writing to the printers producing them, or to the advertiser, and many could be had from retail houses selling the articles advertised in the booklets.

The printer must learn more than he now knows about art or he will become only a caddie in the game of booklet printing, with the artist and ad-writer making all the hits. The printer is depending too much upon the artist and too little upon himself. The possibilities of type arrangement have not been exhausted and never will be, yet many workers at the printing trade act upon the assumption that good printing is impossible without the artist's initiative and co-operation. Many a good job of printing has been spoiled by inferior lettering or decoration.

Withal, there is nothing more ideal than a good printer and a good artist working together to produce perfect printing.



PRECIOUS STONES

Brooches

Mounted either in 18-Karat Gold or Platinum
Illustrations show actual size

No.

273. Spray. Twenty-three Diamonds and three Pearls.
274. Scroll. Thirty-two Diamonds and Diamond drop.
275. Spray. Four Pearls and twelve Diamonds.
276. Swallow. Forty-eight Diamonds, two ruby eyes.
277. Sunburst. Thirty-seven Diamonds.
278. Wish-bone. Twenty-seven Diamonds.
279. Festoon and Scroll. Twenty-eight Diamonds, Pearl drop.
280. Fleur-de-lis. Forty Diamonds.
281. Scroll. Twenty-four Diamonds and four Pearls.
282. Harvest Moon. Seventeen Diamonds, Pearl drop.

Brooches ranging from $85 to $200. Prices and other information furnished on request

BAILEY, BANKS & BIDDLE COMPANY, PHILADELPHIA

EXAMPLE 175
Two daintily appropriate pages from a jeweler's catalog
By Edward Stern & Company. Philadelphia



CATALOGS

RUSKIN, enumerating three branches of architectural virtue, requires of a building (1) That it act well, and do the things it was intended to do, in the best way; (2) That it speak well, and say the things it was intended to say, in the best words; (3) That it look well, and please us by its presence, whatever it has to do or say.

These three requirements can as well be applied to the catalog, which to the printer is a book or booklet containing an illustrated list of articles offered for sale:

(1) The catalog should *act well;* it should be constructed in a manner fitting the purpose for which it is issued. If, say, it contain a list of plumbers' supplies and the book is to be handled by rugged men, it should be bound in strong stock of a color that will not easily soil. If it contain a list of jewelry, and the book is to be handled by dainty women, it should be bound delicately in light stock sewed with silk floss.

(2) The catalog should *speak well;* the illustrations should be faithful presentations of the articles to be sold, and the descriptive matter should be well written, accurate and complete.

(3) The catalog should *look well;* the type-faces, paper, ink and binding should be harmonious; the illustrations and descriptive matter arranged with regard to balance and proportion, and the treatment as a whole should be pleasing and interesting.

There was a time when catalogs were printed without attention to these things, or if the first two requirements were complied with the third was ignored. It will necessitate no effort for the reader to recall the days when merchants had no orderly plans for displaying their wares—when the average store-room and window looked like a curiosity shop. They were the days when the catalog was a heterogeneous collection of woodcuts and type-faces, packed on the pages to the very edge of the paper.

Now many show-windows and sales-rooms are delights to the artistic eye, and similar care and taste are shown in printing the catalog.

The catalog is a portable show-case and from it the customer makes selection, often without seeing the article itself. These facts make it vitally essential that goods be displayed invitingly and in good taste. Display an article properly and it requires fewer words to sell it.

Take a girl of plain features, dress her handsomely and place her on a stage amid beautiful colors and lights, and a dozen millionaires will want to marry her—an extreme illustration of the power of attractive display emphasizing the necessity of "playing up" the ordinary to create the desire of possession. It is also possible to make an impression by seemingly contrary methods. It is told of Josephine that, wishing to gain the admiration of Napoleon, she appeared at a reception in a gown of pure white, without ornaments. The contrast with the elaborate costumes of the other women and the elegant furnishings of the room was such as to bring words of compliment from the emperor. It should be remembered, however, especially by the typographer, that mere plainness of dress did not win Josephine her triumph, but artistic simplicity, which is quite different. A block of marble rough-hewn from the quarry is plain, but carved into classic statuary is more than that.



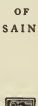
EXAMPLE 176
Artistic treatment of a glove catalog
Designed by Hall-Taylor Company, Milwaukee, Wis.

An important tenet in catalog printing is that attention must be given to the manner of presentment or the catalog will not entirely fulfil its purpose. This manner may vary with the article catalogued, as treatment suitable for one thing may be unsuitable for another, but the requirements of Ruskin apply to all.

EXAMPLE 175 (Insert).—How should a jeweler's catalog be treated? Not many printers could give a satisfactory answer to this question, yet in the specimen pages here shown Edward Stern & Co. have done so.

THE METROPOLITAN MUSEUM OF ART

CATALOGUE
OF A
MEMORIAL EXHIBITION
OF THE WORKS
OF
AUGUSTUS SAINT-GAUDENS



NEW YORK : MDCCCCVIII

EXAMPLE 177
Title-page of catalog of exhibits

34 CATALOGUE

62

WASHINGTON MEDAL

Bronze medal, low relief, copyrighted 1889. D. 4¼ *in.*

(*Obverse*) *Bust of Washington, side view, head in profile, directed left; Continental costume. At the right, the fasces of magistracy. Forming a border about the edge, thirteen stars.*

Signature

PHILIP MARTINY, MODELLER. DESIGN AND COPYRIGHT BY AUGUSTUS SAINT-GAUDENS

Inscription

GEORGE WASHINGTON. PATER PATRIAE. MDCCLXXXIX.

(*Reverse*) *Upper half, an American eagle, with wings spread, claws holding arrows and olive branch bearing shield with legend* E PLVRIBVS VNVM. *Lower left, coat of arms of New York State. Thirty-eight stars forming border.*

Inscription

TO COMMEMORATE THE INAVGVRATION OF GEORGE WASHINGTON AS FIRST PRESIDENT OF THE VNITED STATES OF AMERICA AT NEW YORK APRIL XXX MDCCLXXXIX. BY AVTHORITY OF THE COMMITTEE ON CELEBRATION WASHINGTON MEDAL NEW YORK APRIL XXX MDCCCLXXXIX.

Lent by Mr. Frederick S. Wait.

EXAMPLE 178
Both pages by D. B. Updike, Boston, Mass.

Treatment more pleasing and appropriate cannot be imagined. Daintiness, simplicity, refinement and art are combined in this catalog and every detail is essential to the effect as a whole. Omit the touch of orange and there is a depreciation of twenty per cent; omit the pressed border, another twenty per cent; print the pages in black instead of gray, another twenty per cent; print the illustration directly on the stock (using coated paper thruout) another twenty per cent. This would leave but an ordinary job of printing with only twenty per cent of the effectiveness of this one.

Tell the average customer the cost of printing a touch of color such as on this example and he will decide it not worth while. Yet the value of color is not in the quantity used—more color here would have spoiled the catalog.

Example 176.—This firm has gloves to sell and in a particularly pleasing and artistic manner catalogs them for the information of the buying public. By means of


KING SEWING MACHINES

QUILTING.

INSERT the quilter through the presser-bar from the right, fastening it the desired distance from the needle with the small screw in the back of the bar. Fold a crease in the cloth to be quilted as a guide for the first line of stitching, then after guiding each succeeding line by holding the cloth so that the last line of stitching made will run directly under the guide, as shown in illustration.

EXAMPLE 179
Page from sewing machine catalog
By Matthews-Northrup Works, Buffalo, N. Y.

the four-color process the gloves are shown in their natural colors, and placed in the "spot light," as it were, by the gradual fading away of the dark background about them. A general talk on the subject of gloves is carried from page to page, while the number and description are placed in smaller type directly beneath the articles.

Examples 177 and 178.—These pages are from a catalog of articles on exhibition but not for sale. D. B. Updike is responsible for the typography, hence the pages afford an interesting study. The catalog is printed in four sizes of type, altho a cursory view of the pages would lead to the impression that a less number is used. There are three sizes of capitals and one size of italic. A fact that makes the catalog unique is the absence of roman lower-case. It is difficult to realize an eighty-two-page book without roman lower-case, but here is one. The title-page (Example 177) is composed in three sizes of capitals, all closely related in size, and corresponding to the sizes used

on the inner pages. The important words, "Catalogue," "Memorial Exhibition," and "Augustus Saint-Gaudens" are set in a size-larger face than the minor words "of a" and "of the works of," altho the difference is but a point. The small woodcut is appropriate with the classic style of the type composition and the harmony is further enhanced by printing in a clear black ink on thin white antique paper. Example 178 shows a page from the body of the catalog, the features of which are worth noting. All lines excepting the exhibit number are set flush at the left, and the paragraphs or groups are separated by space. The title of the exhibit is set in the larger capitals; the descriptive matter in italic lower-case, and quoted words in the smaller capitals. Punctuation at the ends of lines is sometimes omitted and sometimes used. The rule adopted by modern typographers, to omit punctuation points at the ends of display lines, leads to nice distinctions when a page such as this one is to be treated. The size of the leaf of this catalog is $4\frac{3}{4}$ x $7\frac{3}{4}$ inches, the type-pages measuring $2\frac{5}{8}$ x $5\frac{1}{2}$ inches or less, the type-pages not being of regular length. The margin



EXAMPLE 180
Page from badge catalog
By Edward Stern & Co., Philadelphia

at the head is $\frac{5}{8}$ inch; at the binding edge $\frac{7}{8}$ inch; at the outer edge $1\frac{1}{4}$ inches; at the foot $1\frac{5}{8}$ inches or more.

EXAMPLE 179.—This shows a page from a catalog of sewing machines and sewing machine parts. The workings of the machine are pictured in such a realistic manner that the effect is almost equivalent to a demonstration on the machine itself. The border does not force itself on the attention, yet furnishes the decorative element to the page. The type matter, in Caslon roman, is stylishly arranged in harmony with illustration and border.

EXAMPLE 180.—Badges of honor or insignia are here illustrated and described in black and white without ornament. Some individuality is given the page by the lettered lines at head and foot.

EXAMPLES 181 AND 182.—Speed-indicating apparatus is displayed in this catalog. The effect presented by instruments illustrated in half-tone on a dark square background, surrounded by a deep-red border, is a pleasing one. The border is just strong enough to balance the illustration. The treatment of the type-page (Example 181) is simple, yet unusual. Many





EXAMPLE 181

EXAMPLE 182

These two facing pages are commended for their strong treatment and pleasing use of color
By Matthews-Northrup Works, Buffalo, N. Y.

17

SONGS AND SONNETS OF PIERRE DE RONSARD.

Selected and translated by Curtis Hidden Page.
400 copies, published June, 1903.
Price, $4.00, net.
Edition exhausted.

18

FIFTEEN SONNETS OF PETRARCH.

Selected and translated by Thomas Wentworth Higginson.
400 copies, published October, 1903.
Tall 16mo. Price, $4.00, net.
Edition exhausted.

19

MY COOKERY BOOKS.

By Elizabeth Robins Pennell.
300 copies, published December, 1903.
Quarto, illustrated. Price, $20.00, net.
Still obtainable.

20

THE HISTORY OF OLIVER AND ARTHUR.

Originally written in Latin. Translated into French in 1511 and into German by Wilhelm Lisly in 1521. Now done into English by William Leighton and Eliza Barrett.
300 copies, published December, 1903.
Quarto, illustrated. Price, $15.00, net.
Still obtainable.

EXAMPLE 183
Classic style of book-catalog typography
By Bruce Rogers, Cambridge, Mass.

printers would have placed the reading matter near the center of the page and in doing so have made it commonplace. Smaller type, too, would have impaired the effectiveness of the page.

EXAMPLE 183.—This is a Bruce Rogers page, from a catalog of books. The style of type arrangement, it will be noticed, is the same as that used on Example 178, excepting that the number is placed flush with the other lines at the left. Both Updike and Rogers make use of this classic arrangement and both are masters of it. In this example, unlike No. 178, punctuation points are placed at the ends of all lines excepting the number, altho on the title-page and other displayed headings none is used. There is no roman lower-case on this catalog, and altho occurring in italic lines all figures are upright.

EXAMPLE 184.—The treatment of this page is a new idea in catalog illustration. A halftone plate has been made from a combination pen-and-pencil drawing, projecting the automobile into the foreground clear of the details of its surroundings, which, however, have suggestive value. This treatment gives a two-color effect and is recommended for catalogs on which but one printing is desired.

EXAMPLE 185.—This page is notable because of the soft blend between the illustration and type-page. To get this result two impressions were necessary. The illustrations were printed in black ink, and true to their name produced a halftone, or gray tone. The type matter printed in gray ink matched the prevailing tone of the illustration—the principle here involved being the same as when mounting a picture the dominating tone or color is duplicated in the mount. The vignetted edge of the halftone in this catalog page is an important factor in securing the proper blend.

EXAMPLES 186 AND 187.—The logical arrangement for catalog pages seems to be that of illustrating the article on one page and devoting the facing page to its description. This plan has been artistically carried out in the examples under consideration. In the original the metal work and the rays of light on the halftone page were tinted with buff, and the same color used for the rule border on



PACKARD "THIRTY" WITH DEMI LIMOUSINE BODY, IN STANDARD FINISH AND EQUIPMENT

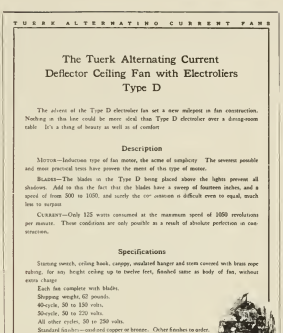
EXAMPLE 184
Combination pen-and-pencil drawing, emphasizing the car. Automobile catalog
by Matthews-Northrup Works, Buffalo, N. Y.



EXAMPLE 185
Use of the vignetted halftone in a tool catalog
By Little & Becker, St. Louis, Mo.



EXAMPLE 186



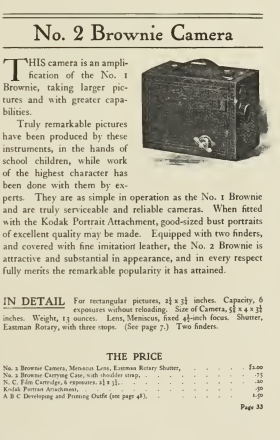
EXAMPLE 187

Illustrative and descriptive pages faced each other in this effective catalog. Designed by Morrill Press, Fulton, N. Y.

the type-page. It is essential from the viewpoint of good advertising on a catalog that the name of the article advertised or that of the firm issuing the catalog be placed on each page. It will be noticed this has been done here; on the halftone it appears in white letters in the upper right corner, and on the type-page is oddly arranged at the head inside the parallel rule border. The page number or folio appears inside the border at the foot of the page. The small vignetted line illustration suggests the article placed in use.

EXAMPLE 188.—Here is a page depending mainly on its typographic treatment for effectiveness. The title is strong, yet pleasing, placed as it is between rules. There is wisdom in setting the "talk" in a size of type that is easily read. If a person is interested he will also read the matter at the foot of the page. It is frequently noticeable that a catalog or page advertisement set all in one size of type looks flat and unattractive. By enlarging the forepart a size and reducing the remainder a size, contrast is introduced and interest added. The camera illustration is a neat one and acts well the part required of it. Compositors will notice that the edge of the camera and not the edge of the vignette is aligned with the side of the type-page. This is a point overlooked by some in setting type around cuts. Vignetted edges and insignificant projections should always extend into the margin, and the main portion of the illustration aligned with the side of the type-page.

EXAMPLE 189.—A Bradley page always has interest for the printer; this one is no exception. In Example 183 is seen how Bruce Rogers treats a book catalog page, but here we have treatment radically different. But then it is for a different purpose. The Rogers page goes to a selected list of bibliophiles and its dignified exclusiveness is fitting; but the Bradley page goes to a larger class of readers, lovers of pictures and modern art, and this purpose is expressed in the arrangement. There is contrast of size, of capitals and lower-case, of old English Gothic and old English roman type-faces, and above all the initials glare at you—but you are not offended, you rather like it. There is no space between paragraphs; this is a feature of much of Bradley's Colonial typography, and is men-



EXAMPLE 188

Admirable typographic treatment of a camera catalog Printed by Matthews-Northrup Works, Buffalo, N. Y.

Pictures of People by Charles Dana Gibson

A NEW book containing 85 of Mr. Gibson's latest drawings, including the studies of English Society recently exhibited at the Fine Art Society in London. Printed entirely from new plates on beautiful paper made especially for the book, and handsomely bound in white vellum and imperial Japan, bearing the imprint of one of the most charming figures Mr. Gibson has ever drawn. *Large 7¾x12¾ inches*, each copy enclosed in a box. *Price, $5.00*

There are also a few remaining numbers of the EDITION-DE-LUXE, consisting of 500 of the first impressions of the book, each copy numbered and signed by the artist. This edition has a special binding and is enclosed in yellow buckram covered boxes. A signed artist's proof of a striking drawing by Mr. Gibson accompanies each copy of this edition. *Price, $10.00*

People of Dickens by Charles Dana Gibson

SIX LARGE PHOTOGRAVURES AND COPPER ETCHINGS COMPRISING MANY OF THE BEST KNOWN CHARACTERS FROM DICKENS' WORKS, PORTRAYED IN MR. GIBSON'S HAPPIEST MANNER. THESE ARE THE FIRST ENTIRELY ADEQUATE REPRODUCTIONS THAT HAVE BEEN MADE OF THE DRAWINGS OF THIS POPULAR ARTIST & ARE PARTICULARLY SUITABLE FOR FRAMING ON ACCOUNT OF THEIR SIZE AND STRENGTH OF TREATMENT.

AS actual reproductions of the artist's work these plates are far in advance of anything heretofore attempted, each proof being carefully printed by hand. The large size of the prints and the exquisite care with which they have been reproduced make them the best examples of Mr. Gibson's work which can be obtained They are printed on heavy deckle edge plate paper, 16x20 inches, and enclosed in an artistic portfolio. *Price, $5.00*

There will also be an EDITION-DE-LUXE of the portfolio, each print being on Japan paper, numbered and signed by Mr. Gibson. This edition will be limited to 150 copies, and orders will be received at $10.00 each until half the edition is sold, the right to advance the price at that time without further notice, being reserved. *Price, $10.00*

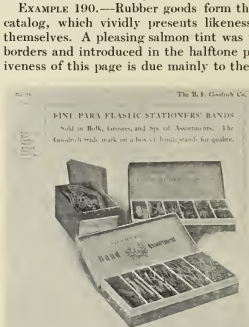
SINGLE PROOFS from the portfolio. *Price, $2.00 each.*

ARTIST'S PROOFS, signed by Mr. Gibson. *Price, $4.00 each.*

EXAMPLE 189
Book-catalog page by Will Bradley

tioned as a hint to compositors setting this style of work.

EXAMPLE 190.—Rubber goods form the subject of this catalog, which vividly presents likenesses of the goods themselves. A pleasing salmon tint was used for the rule borders and introduced in the halftone print. The effectiveness of this page is due mainly to the work of the engraver and pressman. The border, opened at the outer side of the page, permits sidenotes to be inserted. The page number and name of manufacturer appears in small type in the head margin.



EXAMPLE 190
From a catalog of rubber goods
By Matthews-Northrup Works, Buffalo, N. Y.

EXAMPLE 191.—Another Bradley page, this one from a catalog of boys' wear. The articles are displayed in squared lines of spaced capitals, Colonial style, the prices appearing under them in small size. The woodcut ornament fits in with the motive merely as decoration, unless the red apples may count for appropriateness. The style of this page is acceptable coming from Bradley, but compositors in general should beware of it. Where few may succeed in producing a presentable page, many will fail.

EXAMPLES 192 AND 193.—These two pages are from a catalog of wire screen. In the original the section of screen shown in Example 193 was in black, and the figure of the man was in light olive, thus throwing the screen into prominence. The makers of the best catalogs realize that "the article 's the thing" and always aim to give it proper emphasis. The tabular matter in Example 192 looks well entirely surrounded with rule, and with the descriptive matter alongside makes a pleasing page. The manufacturer's name and address panelled at the head of the pages is disposed of attractively. The page numbers were made too small; their position at the foot of the pages toward the fold is good, however.

EXAMPLE 194.—Mr. Nash's work is generally distinguished by parallel rule border worked into various attractive designs, and he has accomplished results by these methods not thought possible by the average typographer. The specimen shown is an example of the possibilities of the parallel rule combined with a handsome type-face. The ornaments introduced into the upper corners reflect the character and tone of the border and type-face, and the display lines in capitals lend further harmony.

EXAMPLE 195.—The reproduction of this page fails to suggest the pleasing appearance of the original. The illustrations were printed in black and were brightened at several points with yellow and blue tints. The border was in light green.

EXAMPLE 196.—A feature that adds much to the quality of this page is the introduction of an imaginary portion of the building architecture, thus freeing the organ illustration of the usual store-room atmosphere. A faint orange tint overprinted a portion of the illustration, in the original. The double line border was also in orange tint.

EXAMPLE 197.—This page shows yet another treatment of a book catalog. Type-faces (excepting the running title) and border blend harmoniously. The border has a Christmas motive.

EXAMPLE 198.—The printed advertising matter of financial houses is generally treated severely and inartistically; in fact, such printing has been so commonplace that the little book under consideration gives pleasure and satisfaction to the lover of the artistic. The

HATS

SCOTCH TAM O'SHANTERS
Plain and fancy colors . . . $1.00

TOQUES OR SKATING CAPS
Wool . . . $.50 .65 .75 and 1.25
Silk . . . 1.25

DOUBLE-BAND WINTER CAPS
Double-band winter caps . . $1.00 and $1.50

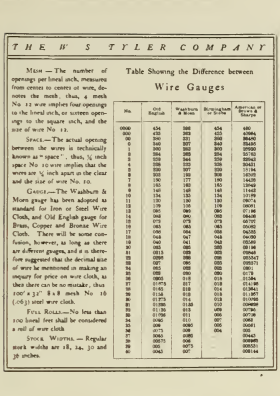
BLUE GLENGARRY
Blue Glengarry . . . $1.50 and $2.00

ARMY CAPS
Plain blue . . . $1.25
Embroidered . . . 2.00



33

EXAMPLE 191
Page from catalog of boys' wear
By Will Bradley



THE W. S. TYLER COMPANY

MESH.—The number of openings per lineal inch, measure from center to center of wire, denotes the mesh: thus, a mesh No. 12 wire implies four openings to the lineal inch, or sixteen openings to the square inch, and the size of wire No. 12.

SPACE.—The actual opening between the wires is technically known as "space": thus, ⅛ inch space No. 10 wire implies that the wires are ¼ inch apart in the clear and the size of wire No. 10.

GAUGE.—The Washburn & Moen gauge has been adopted as standard for Iron or Steel Wire Cloth, and Old English gauge for Brass, Copper and Bronze Wire Cloth. There will be some confusion, however, as long as there are different gauges, and it is therefore suggested that the decimal size of wire be mentioned in making an enquiry for price on wire cloth, as then there can be no mistake, thus .106" x .13". 8 x 8 mesh No. 18 (.045) steel wire cloth.

FINAL ROLLS.—No less than 100 lineal feet shall be considered a roll of wire cloth.

STOCK WIDTHS.—Regular stock widths are 18, 24, 30 and 36 inches.

Table Showing the Difference between Wire Gauges

No.	Old English	Washburn & Moen	Birmingham or Stubs	Approx. at Brown & Sharpe
0000	.454	.393	.454	.460
000	.425	.362	.425	.4096
00	.380	.331	.380	.36480
0	.340	.307	.340	.32480
1	.300	.283	.300	.28930
2	.284	.263	.284	.25763
3	.259	.244	.259	.22942
4	.238	.225	.238	.20431
5	.220	.207	.220	.18194
6	.203	.192	.203	.16202
7	.180	.177	.180	.14428
8	.165	.162	.165	.12849
9	.148	.148	.148	.11443
10	.134	.135	.134	.10189
11	.120	.120	.120	.09074
12	.109	.105	.109	.08081
13	.095	.092	.095	.07196
14	.083	.080	.083	.06408
15	.072	.072	.072	.05707
16	.065	.063	.065	.05082
17	.058	.054	.058	.04526
18	.049	.047	.049	.04030
19	.042	.041	.042	.03589
20	.035	.035	.035	.03196
21	.0315	.032	.032	.02846
22	.0295	.028	.028	.02534
23	.027	.025	.025	.02257
24	.025	.023	.022	.0201
25	.023	.020	.020	.0179
26	.0205	.018	.018	.01594
27	.01875	.017	.018	.01418
28	.0165	.016	.016	.01263
29	.0150	.015	.014	.01125
30	.01375	.014	.013	.01002
31	.0130	.0133	.012	.00893
32	.0120	.013	.009	.00795
33	.0105	.012	.008	.00708
34	.0095	.011	.007	.0063
35	.009	.0095	.005	.00561
36	.0085	.009	.004	.005
37	.0065	.0085		.00445
38	.0055	.008		.00397
39	.005	.0075		.00353
40	.0042	.007		.00314

EXAMPLE 192



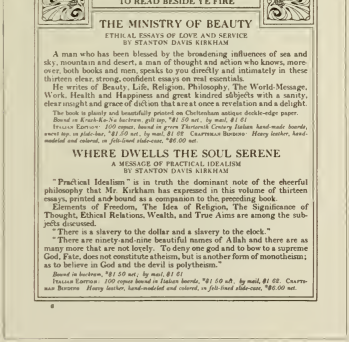
CLEVELAND, OHIO

EXAMPLE 193

Facing pages from a catalog of wire screen, showing tabular treatment and use of illustration. By Chasmar-Winchell, New York

original cover was printed in black and yellow-brown tint on yellow-brown Italian hand-made paper. The inside leaves were of buff-tinted paper that blended with the cover. Scotch Roman was the type-face principally used.

EXAMPLE 199.—The treatments accorded catalog covers are interestingly varied. There is scarcely a limit to the possibilities of attractive designs for such purposes. This cover is unusual in composition, especially in the position of the fan motor and the lettering. The coloring of the page included reds, greens, browns and blues. The panel containing the lettering would have been more pleasing had the "1906" not been injected into it.



TO READ BESIDE YE FIRE

THE MINISTRY OF BEAUTY

ETHICAL ESSAYS OF LOVE AND SERVICE

BY STANTON DAVIS KIRKHAM

A man who has been blessed by the broadening influences of sea and sky, mountain and desert, a man of thought and action who knows, moreover, both books and men, speaks to you directly and intimately in these thirteen clear, strong, confident essays on real essentials.

He writes of Beauty, Life, Religion, Philosophy, The World-Message, Work, Health and Happiness and great kindred subjects with a sanity, clear insight and grace of diction that are at once a revelation and a delight.

The book is plainly and beautifully printed on Cheltenham antique deckle-edge paper.

Bound in Kush-Ko-Na buckram, gilt top, "$1.50 net, by mail, $1.61

ITALIAN EDITION—*100 copies hand-numbered, bound in green Fortuniah Canevas Italian hand-made boards, uncut top, as plate-shot, "$2.50 net, by mail, $2.68. CRAFTSMAN BINDING—Heavy leather, hand-modeled and colored, on fish-lined slide-case, "$6.00 net.*

WHERE DWELLS THE SOUL SERENE

A MESSAGE OF PRACTICAL IDEALISM

BY STANTON DAVIS KIRKHAM

"Practical Idealism" is in truth the dominant note of the cheerful philosophy that Mr. Kirkham has expressed in this volume of thirteen essays, printed and bound as a companion to the preceding book.

Elements of Freedom, The Idea of Religion, The Significance of Thought, Ethical Relations, Wealth, and True Aims are among the subjects discussed.

"There is a slavery to the dollar and a slavery to the clock."

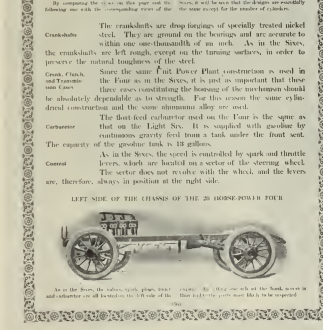
"There are ninety-and-nine beautiful names of Allah and there are as many more that are not lovely. To deny one god and to bow to a supreme God, Fate, does not constitute atheism, but is another form of monotheism; as to believe in God and the devil is polytheism."

Bound in buckram, "$1.50 net, by mail, $1.61

ITALIAN EDITION—*100 copies hand-numbered, Italian boards, "$1.50 net, by mail, $1.62.* CRAFTSMAN BINDING—*Heavy leather, hand-modeled and colored, on fish-lined slide-case, "$6.00 net.*

EXAMPLE 194

Book-catalog page, with parallel line border
Designed by J. H. Nash, New York



RIGHT SIDE OF THE CHASSIS OF THE 20 HORSE-POWER FOUR

By comparing the views on this page and the ... it will be seen that the designs are essentially following one with the corresponding views of the ... the same except for the number of cylinders.

Crankshafts — The crankshafts are drop forgings of specially treated nickel steel. They are ground on the bearings and are accurate to within one one-thousandth of an inch. As in the Sixes, the crankshafts are left rough, except on the turning surfaces, in order to preserve the natural toughness of the steel.

Clutch, Clutch and Transmission Cases — Since the same Unit Power Plant construction is used in the Four as in the Sixes, it is just as important that these three cases constituting the housing of the mechanism should be absolutely dependable as to strength. For this reason the same cylindrical construction and the same aluminum alloy are used.

Carburetor — The float-feed carburetor used on the Four is the same as that on the Light Six. It is supplied with gasoline by continuous gravity feed from a tank under the front seat. The capacity of the gasoline tank is 12 gallons.

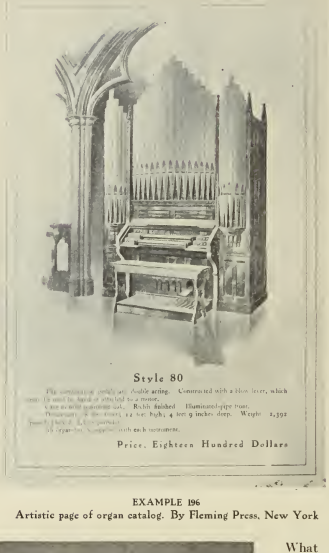
Control — As in the Sixes, the speed is controlled by spark and throttle levers, which are located on a sector of the steering wheel. The sector does not revolve with the wheel, and the levers are, therefore, always in position at the right side.

LEFT SIDE OF THE CHASSIS OF THE 20 HORSE-POWER FOUR

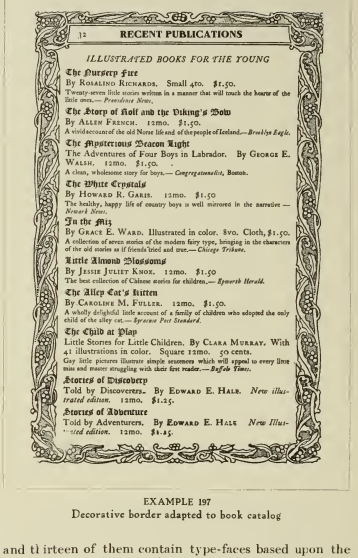
As in the Sixes, the tubular, truck plate, front ... channel ... the right-hand side of the hood, screen ... and ... all located on the left side of the ... the right side ... seen. This is to be expected ... this

EXAMPLE 195

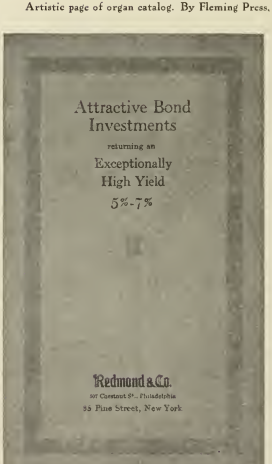
Page from automobile catalog in colors
By R. R. Donnelley & Sons Co., Chicago



EXAMPLE 196
Artistic page of organ catalog. By Fleming Press, New York



EXAMPLE 197
Decorative border adapted to book catalog



EXAMPLE 198
Cover of bond catalog
Designed by A. S. Davis, New York

What is the best type-face for the body portion of catalog pages? One would expect this question to bring forth a variety of answers enumerating a dozen or so pet type-faces. Perhaps it would, asked promiscuously, but asked of the producers of fine catalogs the answer should be conclusive. There are twenty catalogs reviewed in this chapter and thirteen of them contain type-faces based upon the Caslon model. This preference for the Caslon face by some of the best printers of America should mean much to all printers. Too many printing offices, especially machine plants, are without the Caslon face. If all printing plants were to install the Caslon face there would be an immediate advance of at least fifty per cent in the quality of the average job of printing. Of course the type-face is not the only factor in a good job of printing, but counts large in results if properly chosen.



EXAMPLE 199
Cover of a motor catalog
By Matthews-Northrup Works, Buffalo, N. Y.

Easter Day Services
Church of Our Lord



The Morning Service at 10 o'clock

The Evening Service at 8 o'clock

Special Musical Program

The Messiah

EXAMPLE 200

Program cover page in ecclesiastical style



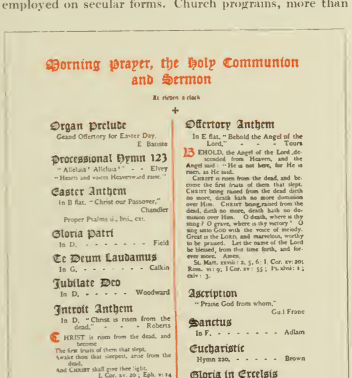
PROGRAMS

"LET all things be done decently and in order." These words of Paul, while possible of wide application, have peculiar significance applied to the program. The program exists because of recognition of the necessity of orderly procedure "where two or three are gathered together." Historically the program has come to us from the early times when all knowledge was transmitted by word of mouth. Church services are the result of evolution from ancient ceremonies, and other exercises for which programs are used originated in the far past.

Programs familiar to printers could be divided into four classes: Programs of sacred services, dance programs, banquet programs, and programs for various entertainments. In this order they will be considered.

The historical side of the program of sacred services should not be overlooked. It is a mistake for printers to produce church programs in the same style of typography employed on secular forms. Church programs, more than any other line of printing, offer opportunity for artistic treatment, and their production is pleasure to the artist-printer who believes significance is an important element in good typography.

The key to the proper treatment of ecclesiastical printing lies in the old manuscript books written in the monasteries. Black ink was commonly used for the main portion of books, and vermilion, a red earth *(rubrica)* for titles and important parts of the text. In the writing of Missals (containing services of the celebration of mass), of Psalters (containing the psalms), and of Books of Hours (containing prayers and offices for the several hours of the day), maltese crosses and uncial capitals were written in vermilion. Uncial capitals are now made by several type foundries as Missal initials, Caxton initials, Sylph initials, etc., and maltese crosses are easily procured. As black text letters were also used on these missals and psalters, the type-faces now known as Caslon Text,



Morning prayer, the Holy Communion and Sermon

At eleven o'clock

Organ Prelude
Grand Offertory for Easter Day. E. Batiste

Processional Hymn 123
"Alleluia! Alleluia!" . . . Elvey
—Hearts and voices Heaven-ward raise.—
Chandler

Easter Anthem
In B flat. "Christ our Passover."
Proper Psalms 111., lvii., cxi.

Gloria Patri
In D. . . . . Field

Te Deum Laudamus
In G. . . . . Calkin

Jubilate Deo
In D. . . . . Woodward

Introit Anthem
In D. "Christ is risen from the dead." . . . . Roberts

CHRIST is risen from the dead, and become
The first fruits of them that slept.
Awake thou that serpent, arise from the dead,
And CHRIST shall give thee light.
I. Cor. xv. 20; Eph. v. 14

Kyrie Eleison
Plain Song. . . . . Warren

Gloria Tibi
Plain Song. . . . . Gounod

Hymn 111
"Christ, the Lord, is Risen to-day." Rimbault

Sermon by the Rector

Offertory Anthem
In E flat. "Behold the Angel of the Lord." . . . . Tours

BEHOLD, the Angel of the Lord descended from Heaven, and the Angel said: "He is not here, for He is risen, as He said.
CHRIST is risen from the dead, and become the first fruits of them that slept. CHRIST being raised from the dead dieth no more, death hath no more dominion over Him. CHRIST being raised from the dead, dieth no more, death hath no dominion over Him. O death, where is thy sting? O grave, where is thy victory? O sing unto God with the voice of melody. Great is the LORD, and marvelous, worthy to be praised. Let the name of the LORD be blessed, from this time forth, and for evermore. Amen.
St. Matt. xxviii: 2, 5, 6. I. Cor. xv: 20; Rom. vi: 9; I Cor. xv: 55; Ps. civ: 1; cxiv: 3.

Ascription
"Praise God from whom." Gui Franc

Sanctus
In F. . . . . Adam

Eucharistic
Hymn 220. . . . . Brown

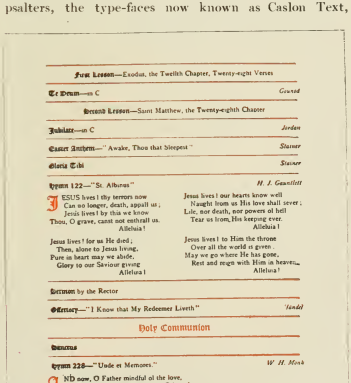
Gloria in Excelsis
In F. . . . . Adam

Nunc Dimittis
In G. . . . . Whitney

Recessional
Hymn 109. "Welcome, happy morning." . . . . Sullivan

Organ Postlude
Toccata in C. . . . . A. W. Bach

EXAMPLE 201
Excellent arrangement for economizing space on a program containing numerous small titles



First Lesson—Exodus, the Twelfth Chapter, Twenty-eight Verses

Te Deum—in C — *Gounod*

Second Lesson—Saint Matthew, the Twenty-eighth Chapter

Jubilate—in C — *Jordan*

Easter Anthem—"Awake, Thou that Sleepest" — *Shaner*

Gloria Tibi — *Shaner*

Hymn 122—"St. Albans" — *H. J. Gauntlett*

JESUS lives! thy terrors now
Can no longer, death, appall us;
Jesus lives! by this we know
Thou, O grave, canst not enthrall us.
Alleluia!

Jesus lives! for us He died;
Then, alone to Jesus living,
Pure as heart may we abide,
Glory to our Saviour giving
Alleluia!

Jesus lives! our hearts know well
Nought from us His love shall sever;
Life, nor death, nor powers of hell
Tear us from His keeping ever.
Alleluia!

Jesus lives! to Him the throne
Over all the world is given:
May we go where He has gone,
Rest and reign with Him in heaven.
Alleluia!

Sermon by the Rector

Offertory—"I Know that My Redeemer Liveth" — *Tandel*

Holy Communion

Sanctus

Hymn 228—"Unde et Memores." — *W. H. Monk*

AND now, O Father mindful of the love,
That bought us, once for all, on Calvary's tree,
And having with us Him that pleads above,
We here present, we here spread forth to Thee,
That only Offering perfect in Thine eyes,
The one true, pure, immortal Sacrifice.

Look, Father, look on His anointed face,
And only look on us as found in Him.
Look not on our mussings of Thy grace,
Our prayer so languid, and our faith so dim:
For lo! between our sins and their reward,
We set the Passion of Thy Son Our Lord.

EXAMPLE 202
An almost perfect specimen of church program printing, showing the missal style

SERVICES

ASH-WEDNESDAY, MARCH 4

Holy Communion 8.00 A.M.
Penitential Office, Holy Communion and Sermon 11.00 A.M.
Evening Prayer and Address 7.45 P.M.

TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, UNTIL HOLY WEEK

Services for Business People under the auspices of the *Brotherhood of St. Andrew*, lasting twenty minutes 12.30 P.M.

TUESDAY, THURSDAY AND FRIDAY, UNTIL HOLY WEEK

Evening Prayer and Address (Litany, Friday) 4.00 P.M.

WEDNESDAY, UNTIL HOLY WEEK

Evening Prayer and Sermon 7.45 P.M.

HOLY WEEK

DAILY

The Holy Communion is administered throughout the Week at 8.00 A.M., save that on MAUNDY THURSDAY it is administered at 7.45 P.M., and that on GOOD FRIDAY it is not administered

MONDAY, TUESDAY AND WEDNESDAY

Evening Prayer and Address 4.00 P.M.

TUESDAY, WEDNESDAY AND THURSDAY

Services for Business People 12.30 P.M.

MAUNDY THURSDAY

Holy Communion and Address 7.45 P.M.

GOOD FRIDAY

Morning Prayer and Sermon 11.00 A.M.
Evening Prayer and Address 7.45 P.M.

EASTER-EVEN

Evening Prayer and Holy Baptism 3.00 P.M.

EASTER-DAY, APRIL 19

Holy Communion and Address 8.00 A.M.
The Morning Service, Holy Communion 11.00 A.M.
Children's Festival 3.00 P.M.
Evening Prayer, Choral 7.45 P.M.

WEDNESDAY EVENING PREACHERS

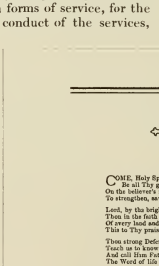
March 5
REV. FREDERICK M. KIRKUS, *Trinity*

EXAMPLE 203
Classic treatment of church program page
By D. B. Updike, Boston, Mass.

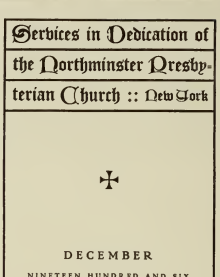
Cloister Black, Flemish Black, etc., being copies of these early text letters, are appropriate faces for display portions of church programs. Text letters were long ago discontinued for body purposes in English printing, hence they have become unfamiliar to the general reader and it is not desirable to use them for such purposes. A roman letter such as Caslon is the best companion for these black text letters.

The Church of England, the American branch of which is known as the Protestant Episcopal Church, deserves much credit for the modern development of an ecclesiastical style of printing. Because of the custom of using red ink in forms of service, for the parts giving direction as to the conduct of the services, these parts have become known as "rubrics." It is necessary to mention to printers generally that when colors are used on programs or books of service the "rubrics" should be in red. This treatment is illustrated in the page from the marriage service shown as Example 146 in the chapter on "Books," which also shows an uncial initial. When only black is used it is customary to set the rubrics in italic.

EXAMPLE 200 (Insert).—This title-page presents a modern interpretation of the historic ecclesiastical treatment. The black type-face is Caslon Text, and is a copy of one of the early manuscript letters, as before mentioned. As pointed Gothic has become the accepted style of church architecture, so pointed Gothic type-faces have been adopted for church printing by typographers who know. Uncial rubricated initials as used on this title-page are known commercially as Caxton initials. The red lines which are a prominent part of the page have historic significance. Now grown to possess decorative value, they originated thru the necessities of writers of manuscript books, and were originally guide lines for writing. They designated the position of the page and the lines of letters. With the ancient churchmen the maltese cross was the symbol of Christ and today also these crosses have that significance, altho to a great extent they are now considered merely as ecclesiastical decoration. The square device in the center is in the Celtic style of ornament. The significance of the design lies in the decorative cross and the letters I. H. S. (*Jesus Hominum Salvator*, Latin, meaning "Jesus Saviour of Men"). It may be well to suggest that treatment of church printing should be varied sometimes with the denomination for which the work is done. The majority of clergymen will be pleased with printing treated in the accepted ecclesiastical style, yet there are some, prejudiced against "high church" liturgies and emblems, and others with individual ideas of what is appropriate, who must be considered. The writer recalls an instance in which the customer, an Episcopal clergyman, objected to what he called a "Latin" cross, used as an ornament on a title-page, and was satisfied when a maltese cross was substituted for the purpose. Many church programs which now appear commonplace would take on a churchly aspect if rubricated, even tho that be possible only on the title-page.



EXAMPLE 205
Generous margins on a church program are pleasing



EXAMPLE 204
Program cover-page in missal style
By Lee Crittenden, New York

EXAMPLE 201.—This page



EXAMPLE 206
A dance card by Edward W. Stutes
Spokane, Wash.

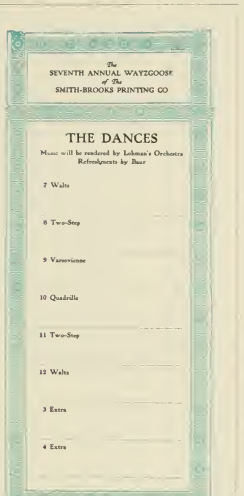
presents an excellent suggestion for the arrangement of a program in which numerous small titles appear. If each title were set in a measure the full width of the type-page, as is frequently done, the matter would not come into one page. The arrangement as shown not only economizes space but gives symmetry and tone, which otherwise would not be had. The portions in red are well selected for printing in that color. There is artistic value in the shape formed by the vertical dividing rule and the page heading.

EXAMPLE 202.—This page has not the compactness of the preceding one, yet esthetically it is more pleasing. It is an almost perfect specimen of church-program printing. As already mentioned, the horizontal red lines and the black text letter used for titles have an ecclesiastical motive. Careful disposition of blank space has given a pleasing tone to the page, which is also helped by the position of the second stanza of the hymn at the foot. The type-faces are harmonious, the use of black text, old style roman and italic affording a pleasing variety. By including in the color the initial letters and the title "Holy Communion," all parts of the page are blended and related.

EXAMPLE 203.—The printer may be naturally curious to know how a typographer such as D. B. Updike, who is known to specialize on ecclesiastical typography, treats church programs. Here is an Updike page, from a program of Lenten services, arranged in the simple, classic style of typography that he and Bruce Rogers render so well. As will be noticed the main portion of the type-page is aligned at the left. The manner of using capitals, small capitals, lower-case and italic is an interesting study. While examining the page it is enlightening to note that A.M. and P.M. are in small capitals and that no space other than furnished by the period is placed between these abbreviations or the degrees D.D., Ph.D., etc.



EXAMPLE 208
Unconventional treatment of a dance program

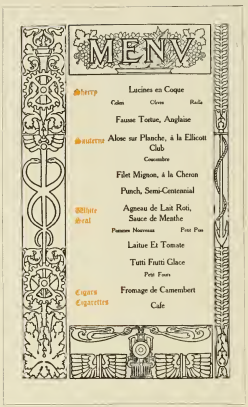


EXAMPLE 207
Page from a booklet program
By C. R. Beran. Denver, Colo.

EXAMPLE 204.—This is the title-page of a small program which was in booklet form, a page being devoted to each event on the program. The title-page is in missal style, with cross rules and uncial initials. The spaced Pabst capitals at the foot are not sufficiently strong in tone to balance the upper part of the page. Perhaps the effect would be better had the missal style of treatment been extended to the lower portion of the page.

EXAMPLE 205.—This is the second page of a small program used at the laying of the corner-stone of a new church building. It would have been possible to get all the type matter on one page, but crowding into small space is often done at the sacrifice of beauty and this program profits by the liberal margins. The rule lines at the head were used to obtain uniformity of page width and hight. The outline type ornament gives ecclesiastic dignity to the program. The two-line initial at the beginning of each hymn adds style and finish to the typography.

The dance program is a far step from the church program. The contrast between the subdued and reverent atmosphere of the house of worship and the gaiety and frivolity of the brilliantly lighted ball-room emphasizes the necessity of printers using their best powers of discrimination in treating the various programs that come to their shops.



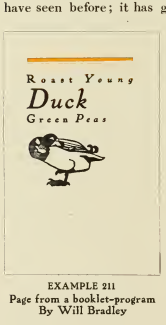
EXAMPLE 209
The decorative border on a banquet program
Design by Edward Everett Winchell, New York

The dance program should be dainty. White seems to be more acceptable than a colored stock on which to print the order of dancing. The type and ink treatment should be neat and delicate. If a bold typeface be used it should be printed in a light shade of ink, such as gray, pale blue, pale green, and the like. It is possible for printers to produce attractive dance programs with the material generally found in the shop, yet stock folders may save wear of the thought machinery and probably be more satisfactory to the customer. Young people are imitative and may be suspicious of a dance program which does not resemble those they have seen before; it has got to "look like a dance program." For fifty years or more dance programs have consisted of folded cardboard with tassel and pencil dangling therefrom. The stock folder is to be had in a variety of designs printed or embossed on the first page, appropriate for many occasions. However, there are shown three typographic dance programs.

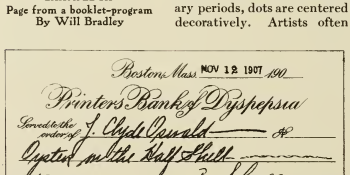
EXAMPLE 206.—An Indian border was used around this dance card, but its strong lines were softened by printing in gray and red. White stock was used. In the headline, instead of the customary periods, dots are centered decoratively. Artists often place a dot or small ornament between words of a lettered design for the purpose of benefiting the tone. More often practically no space at all is placed between words if in lower-case beginning with capital letters.

EXAMPLE 207.—A part of an outing program, this page carries the style of all the other pages as regards border and head panel. It illustrates the effectiveness and economy of uniform border treatment on a program. There are very few programs that would not be benefited by decorative borders in color. But one border need be set in type, duplicates being obtained by electrotyping. If there are to be only a few hundred programs, two borders may be set in type and printed on all the sheets, running only two pages on. If desired, a hand-drawn decorative border could be engraved and afterward duplicated by electrotyping.

EXAMPLE 208.—There is nothing conventional in the design of this dance program. It is different from most others. The rule lines extend to the border, and the heading "Dances" sets slightly to the right of center, supported underneath by the graceful flower ornament. Punctuation is omitted. This page is recommended for dance cards, when the printer desires to have the job exclusively typographic.



EXAMPLE 211
Page from a booklet-program
By Will Bradley

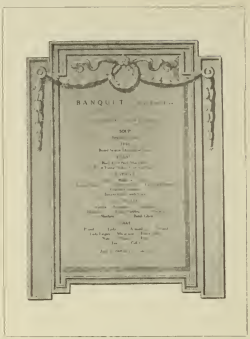


EXAMPLE 212
The banquet program in the form of a check book

In the banquet program the printer has great opportunity to make use of his inventive faculties. No other kind of program allows of such varied treatment. There is no limit to the shapes, the type arrangements and the color treatments that are suitable for banquet programs. An association of leather merchants holds a dinner and the members may find beside their plates a program bound in a miniature hide, the sheets of the program attached by a leather thong.

Bankers meet and the program may be in the form of a check book.

For an athletic association an oval-shaped program, suggesting a football, will "score."



EXAMPLE 210
A halftoned decorative background on a program
By Griffith-Stillings Press, Boston, Mass.



EXAMPLE 213
Humorous treatment of titles and odd menu arrangement
By Griffith-Stillings Press
Boston, Mass.

ANNUAL MEAL & TALK
CITY EDITORS' LEAGUE



BLUE POINTS — LITTLE NECKS

CONSOMME JULIENNE
BISCUITS

SAUTERNE*

BOILED SALMON
ALMONDS — SAUCE HOLLANDAISE — CELERY

SHERRY*

SWEET BREAD PATE
QUEEN STYLE

WHITE SEAL*

STRING BEANS — POMMES AU FAIT

ICE CREAM — ASSORTED CAKES

MADEIRA*

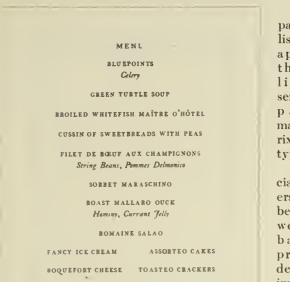
ROQUEFORT CHEESE — TOASTED CRACKERS

COFFEE

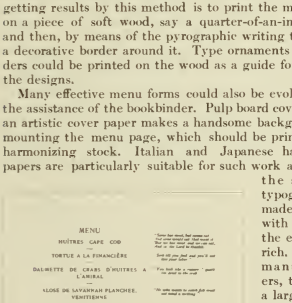
*The wet stuff may be had at the bar at regular rates

EXAMPLE 214

Suggestion for a menu page, introducing a bit of fun



EXAMPLE 215
A classic menu page
By D. B. Updike, Boston, Mass.



EXAMPLE 217
Dignified style for menu page
By the De Vinne Press, New York

News-paper publishers will appreciate the menu list presented as a papier-mache matrix of the type form.

Commercial travelers would be pleased were their banquet programs designed in imitation of a mileage book.

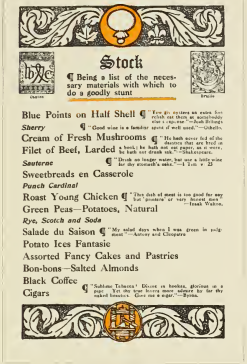
A literary society dinner would be appropriately graced were the program printed on parchment and wound around a wooden or ivory roll, as "books" were bound in ancient times.

Pyrography could be blended with typography in producing odd effects in banquet programs. One way of getting results by this method is to print the menu page on a piece of soft wood, say a quarter-of-an-inch thick, and then, by means of the pyrographic writing tool, burn a decorative border around it. Type ornaments and borders could be printed on the wood as a guide for burning the designs.

Many effective menu forms could also be evolved with the assistance of the bookbinder. Pulp board covered with an artistic cover paper makes a handsome background for mounting the menu page, which should be printed on a harmonizing stock. Italian and Japanese hand-made papers are particularly suitable for such work and when the style of typography is made to blend with the stock the effect is rich. Domestic manufacturers, too, make a large line of artistic papers applicable to the purpose.

EXAMPLE 209.—This page is from a booklet-program, and is companion to Example 125 inserted in a preceding chapter. It sets forth the value of the decorative border on programs. The arrangement of the type matter is the customary one. The minor dishes are set in small type, while the damp stuff from the wine cellar is represented at the left in rubricated text letters.

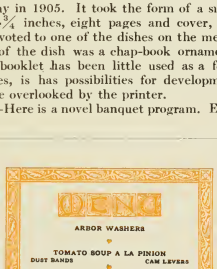
EXAMPLE 210.—A halftoned decorative background in olive was a feature that lent value to this page, which is one of a number of similarly treated pages in a booklet-program. The classic panel design makes a good background for a menu page. The idea is applicable in many other ways.



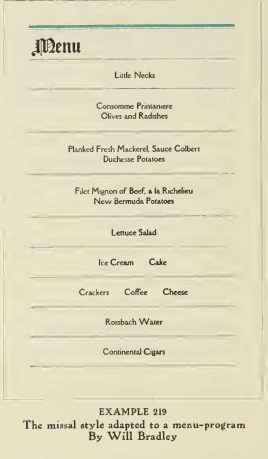
EXAMPLE 216
Menu-program used by master printers
By Charles Edward Peabody, Toronto, Ont.

EXAMPLE 211.—This chapter would be incomplete without one or two Bradley specimens. Here is an idea in menu printing born while he was with the American Type Founders Company in 1905. It took the form of a small booklet $2\frac{3}{4}$ by $4\frac{3}{4}$ inches, eight pages and cover, and each page was devoted to one of the dishes on the menu. Below the name of the dish was a chap-book ornament. Altho the small booklet has been little used as a form for menu purposes, is has possibilities for development that should not be overlooked by the printer.

EXAMPLE 212.—Here is a novel banquet program. Each dish on the menu was presented in the form of a check on the "Printers' Bank of Dyspepsia," and the "bank" was ordered to pay to the order of the guest, a portion of food or drink, in this instance oysters on the half-shell. The checks were signed by appropriate names, "A. Shell-game" in



EXAMPLE 218
Treatment simulating woodcut decoration



EXAMPLE 219
The missal style adapted to a menu-program
By Will Bradley

this instance. The entire lot of checks was bound in the customary check-book style.

EXAMPLE 213.—In this program the menu is termed "Hash" and the toasts "Re-hash." The treatment is unique, especially in the arrangement of the list of palate ticklers.

EXAMPLE 214 (Insert)—Suggested for a menu page in two colors. Banquets are occasions of gaiety and enjoyment, and humor is appreciated. Displaying choice drinks prominently, and then in a note at the foot calling attention to the fact that they may be had at the bar at regular rates, is a bit of fun that has not been widely perpetrated. Typographically the page is refined yet is sufficiently decorative to appeal to a large class of customers.

EXAMPLE 215.—A classic menu-page by Updike. Roman capitals and italic lower-case only, are used. Perhaps this is the way Aldus would set the page were he alive today. The page as a mass is symmetrical.

EXAMPLE 216.—This page is from a program used at a master printers' banquet, all pages being treated in a style appropriately humorous. The word "Stock" tops the page instead of the usual "Menu," "Make-up" heads the list of officers, and in this manner were the guests' funny-bones agitated.

EXAMPLE 217.—Here is a program for those accustomed to eat in a foreign language. The typographic treatment is refined and dignified, the roman capitals and the italic blending classically. Little side hits such as those to the right are always appreciated, especially when carefully selected.

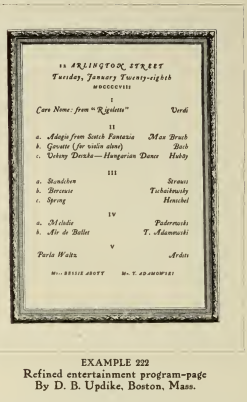
EXAMPLE 218.—An artistic treatment simulating woodcut decoration suitable for many occasions is presented by this page. The four initial letters give the appearance of a decorative heading and blend well with the border. It is appropriate that capitals should be used thruout the page and that the type-face should be Old-Style Antique. The florets dividing the dishes distribute the color pleasingly. This program having been used by an organization of mechanical engineers, explains the queer wording of the grocery list.

EXAMPLE 219.—Bradley suggests another good arrangement in this page. It is simply constructed, yet possesses interest and style. The original was in black and light brown inks on buff antique stock.

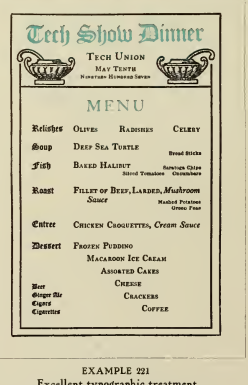
EXAMPLE 220.—This page has the merit of being unique while containing elements of the artistic. The important dishes are set forth prominently, the minor dishes appearing in small type grouped at the right. Uncial initials blend with the Old-Style Antique type. The horizontal rule and the large flower ornament play necessary parts in obtaining a balance.



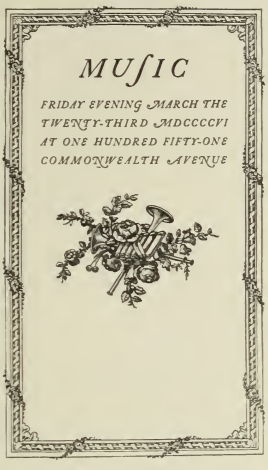
EXAMPLE 220
Unique arrangement of a menu page that has artistic merit



EXAMPLE 222
Refined entertainment program-page
By D. B. Updike, Boston, Mass.



EXAMPLE 221
Excellent typographic treatment
By Harry Haime, Boston, Mass.



PROGRAMME

I

QUARTET FOR TWO VIOLINS, VIOLA, AND VIOLONCELLO IN G-MINOR, OPUS 27 — GRIEG

A *Un poco Andante—Allegro molto ed agitato*
B *Romance—Andantino*
C *Intermezzo—Allegro molto marcato*
D *Finale—Lento, Presto al Saltarello*

II

PIANO SOLO

BALLADE, A-FLAT — CHOPIN

MR. HEINRICH GEBHARD

III

VIOLIN SOLO

A ROMANCE, OPUS 20 — LALO
B MOTO PERPETUO, OPUS 34 — RIES

PROFESSOR WILLY HESS

IV

QUINTET FOR PIANO, TWO VIOLINS, VIOLA, AND VIOLONCELLO IN A-MAJOR, OPUS 81 — DVOŘAK

A *Allegro ma non troppo*
B *Dumka—Andante con moto*
C *Scherzo—Molto vivace*
D *Finale—Allegro*

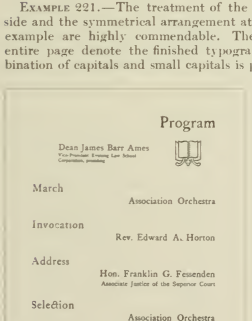
EXAMPLE 223

EXAMPLE 224

These two pages are from an entertainment program by Bruce Rogers. Cambridge, Mass., and furnish interesting material for study

EXAMPLE 221.—The treatment of the titles at the left side and the symmetrical arrangement at the foot of this example are highly commendable. The details of the entire page denote the finished typographer. The combination of capitals and small capitals is pleasing.

Programs for entertainments and exercises, while not allowing the unrestrained workings of the fancy that those for banquets do, are yet proper vehicles for carrying artistic ideas. The program should be artistic. The commonplace program is a disappointment to the intelligent auditor and an evil in that it influences the public taste towards mediocrity. The printer who cannot produce a good entertainment program has need to study art principles and observe the artistic programs being produced by others. A few productions of this kind are here shown.


Program

Dean James Barr Ames
Vice-President Evening Law School Corporation, presiding

March
Association Orchestra

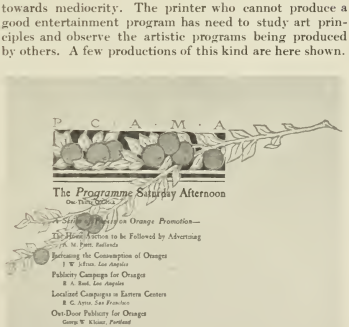
Invocation
Rev. Edward A. Horton

Address
Hon. Franklin G. Fessenden
Associate Justice of the Supreme Court

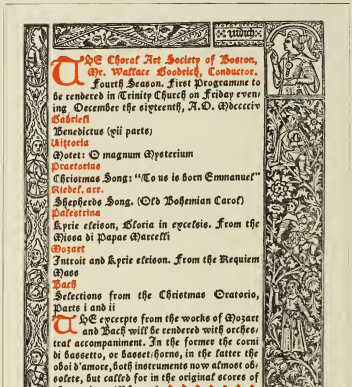
Selection
Association Orchestra

Conferring of Degrees
Hon. James R. Dunbar
President Evening Law School Corporation

EXAMPLE 225
Program page in lower-case
By Stetson Press, Boston, Mass



EXAMPLE 226
The decoration was in color. By Fred S. Lang, Los Angeles, Cal.



EXAMPLE 227
Program in Gothic style
By Merrymount Press, Boston, Mass.

EXAMPLE 222.—A refined program-page by Updike. In the original the border was printed from a copper intaglio plate on smooth-surfaced hand-made paper, the reading portion being printed clearly and sharply from type. Updike's work is noted for the clearness of the print. Just enough ink is carried to prevent the print being called gray. Of course the type must be clean and unaffected by wear, the ink well ground and the impression firm.

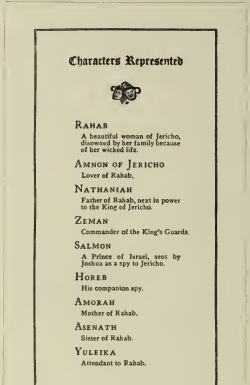
EXAMPLES 223 AND 224.—These two pages by Bruce Rogers should have interest for every printer who loves good typography. The zinc reproductions of these pages, also that of the preceding example, fail to present the sharp print of the originals. Roman lower-case is absent from this program. Rogers and Updike, with Aldus, have demonstrated that roman lower-case is not essential to typography. Perhaps that is why their work has distinction—other printers set most of their type from the roman lower case.

On the title-page the features of particular interest are the long s in the word "music," the swash italic capitals and the woodcut ornament.

The program-page is interesting in its construction and its details should be studied closely.

EXAMPLE 225.—This page shows admirable treatment of a brief program. The various sizes of type are well distributed, and the consistent use of roman lower-case is pleasing.

EXAMPLE 226.—The type in this page over-printed the decoration which was in pale orange and pale green. The decoration was appropriate in that the program was for a meeting held on the Pacific Coast.



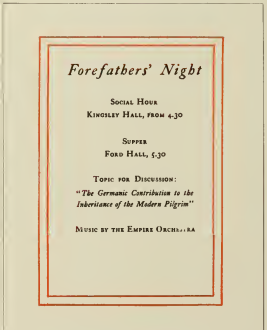
EXAMPLE 228
A well arranged page
By Stetson Press, Boston, Mass.

EXAMPLE 227.—The Gothic style dominates this page. Excepting the two uncial initials, only one size of type has been used. That fact alone is interesting, as the result is remarkably finished.

EXAMPLE 228.—The list of characters in a dramatic entertainment is here displayed in an unusual manner. It is so easy for compositors to set copy such as this in the conventional type-leader-type method, but this compositor has arranged it to conform to the proportion of the page.

EXAMPLE 229.—A neat page in Caslon type, additionally effective because of the contrast of black and white. The border was originally printed in light blue.

Besides the kinds of programs treated in this chapter there is another often met with by the printer—the program containing small advertisements. The theater program is the most common of this class, and in its design there is little if any art. The advertisements are usually set inside of shaded panels, composed of heavy rules at side and foot, an arrangement that crudely forces the advertisement upon the attention. There may be value in this, but to the refined and artistic eye such effects are repulsive. It is a pity that artistic typography is not prevalent on theater programs as they exert large influence in forming public taste.



EXAMPLE 229
Neat treatment of a program
By B. A. Thunberg, Boston, Mass.

FOR AUTUMN

We have displayed on our counters an exceptionally rare and stylish line of woolen fabrics for Men's Topcoats. Our buying agent has just returned from London and Paris with exclusive designs for those who desire the latest style in imported fabrics. These goods are recommended



Kenneth & Co.



ANNOUNCEMENTS

PUBLICITY seems essential to success in every business and profession. Because of lack of publicity success was denied to many a genius who went to his grave unappreciated. The public is interested in the man who does things, but this interest is obviously confined to the man who it knows does things. The great men are advertised men. The great deeds of history are those advertised by poets and historians. Shakespeare made famous many ancient characters, and the most famous acts of the American Revolution are those performed near the homes of poets and writers. We would not be familiar with the rides of Paul Revere and "Phil" Sheridan had they not been advertised by poet and printer.

Recently in New York an influential art society recognized the work of a mural painter by awarding him a medal. But the artist remarked that the recognition came too late in life for him to "use it as a help to live with," which proves that in the heart of the most proud and sensitive artist there is a feeling that he needs publicity—recognition, if that word is less offensive—in order that his life work may be successful.

It is fashionable for prominent persons to employ press agents, and goings and comings and doings are told the public at every opportunity. In the days before the development of newspapers and other typographical mediums for advertising, the people depended upon the public crier to make all sorts of announcements. He would attract a crowd by sounding blasts with a horn or by ringing a bell, and then make known his message.

The modern representative of the crier is the printed announcement. It is not confined to any definite size or shape, yet often consists of only one page, printed on card or paper stock.

The announcement form may be considered the most

AN ANNOUNCEMENT OF THE CURRIER PRESS ❧ NEW YORK

THEVERETT R. CURRIER and FRED W. GOUDY announce the establishment of THE CURRIER PRESS at 114 East Twenty-eighth street. The Printers are men of long experience and training who have made a study of the history and uses of printing, and seek to apply to modern requirements some knowledge of the principles which made the work of the early masters so pre-eminently satisfying and enduring. MR. GOUDY, as a designer of letters and book decorations, has a wide reputation. MR. CURRIER has been associated with leading master printers, notably, D. B. Updike of the Merrymount Press (Boston), and for the past two years with Bruce Rogers at the Riverside Press in Cambridge.

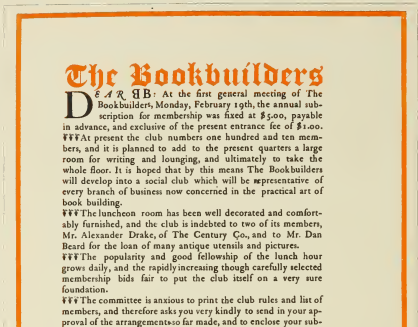
With a small but highly efficient equipment it is hoped to produce printing the ment, more especially, *church printing*, *music programmes*, *announcements* for publishers and merchants, *catalogues* of art collections and private libraries, and similar work, in which quality and character are desired.



ROOM 306 : TEL. 4661 MAD. SQ.
114 EAST TWENTY-EIGHTH ST.

EXAMPLE 231 EXAMPLE 232

Two pages from a dignified, refined and artistic announcement folder, printed in black ink on brown-tinted hand-made paper



The Bookbuilders

DEAR SIR: At the first general meeting of The Bookbuilders, Monday, February 19th, the annual subscription for membership was fixed at $5.00, payable in advance, and exclusive of the present entrance fee of $1.00.

¶¶¶ At present the club numbers one hundred and ten members, and it is planned to add to the present quarters a large room for writing and lounging, and ultimately to take the whole floor. It is hoped that by this means The Bookbuilders will develop into a social club which will be representative of every branch of business now concerned in the practical art of book building.

¶¶¶ The luncheon room has been well decorated and comfortably furnished, and the club is indebted to two of its members, Mr. Alexander Drake, of The Century Co., and to Mr. Dan Beard for the loan of many antique utensils and pictures.

¶¶¶ The popularity and good fellowship of the lunch hour grows daily, and the rapidly increasing though carefully selected membership bids fair to put the club itself on a very sure foundation.

¶¶¶ The committee is anxious to print the club rules and list of members, and therefore asks you very kindly to send in your approval of the arrangements as far made, and to enclose your subscription (check is preferable) with the form herewith attached, payable to the treasurer.

Fraternally yours,

The Committee

MARCH SATURDAY NIGHTS

Seventeenth, 7:30 sharp, Beer & Bacey
Thirty-first, 6 sharp, All Fools' Dinner
Cancel other engagements work your wife, bust girl; also your theatre and card parties for these nights. Put these dates on your desk and mental tablets.

F. H. *Hitchcock*
Chairman
J. T. *Headley*
Treasurer
W. S. *Booth*
W. A. *Nesworthy*
I. H. *Offord*

Printed at The Bookbuilders Shop being Number Seventy five Fifth Avenue New York in March Nineteen Hundred

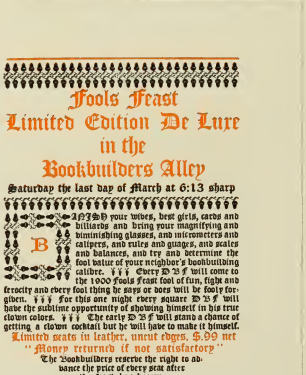
EXAMPLE 233
Announcement in Colonial style
By A. F. Mackay, New York

personal of the printed mediums of publicity. It presents a direct, individual appeal or invitation, and the recipient, influenced by this fact, is likely to give it more careful consideration than some other form of advertising. Recognition is flattering to all of us, and upon receipt of an announcement we are apt to feel pleased that our patronage or personality is thus recognized.

The printer is depended upon by most customers to furnish suggestions for the physical make-up of the announcement, and is also frequently asked for advice in regard to the phraseology. This places a responsibility upon him that he cannot well ignore, and he should be able to respond with proper suggestions. Being thus qualified to assist the customer has many times led to further and profitable business. The printer possessing the confidence of his customers has an asset of great value.

The most common form of announcement is that printed from roman, gothic, text or script type-faces in imitation of engraved intaglio printing. The styles of this form of announcement change slightly with the fashions in copperplate effects. Printers desiring to do such work would do well to obtain samples from one of the leading society stationers and follow them closely in arrangement, spacing of words and lines, and size and kind of stock. This class of work allows of no original or decorative treatment. If other forms or treatments are desired a standard art type-face, such as the Caslon, should be used. Many compositors err in combining copperplate-engravers' faces with rules and borders, or in other ways misusing them, for such results are "neither flesh nor fowl," as the saying goes.

There may be those who do not agree with this view, claiming that while engravers' type-faces are imitations of another process, there are other type-faces which are also imitations in their way, notably the Jenson face, which is based upon the lettering of Italian manuscript books, and Cloister Text, which is based upon the lettering of German manuscript books. The difference, however, is this: Typography, altho originally an imitation of the work of the letterer and illuminator now "stands upon its own bottom" as an art and craft. Type-faces based upon the old letters are not mistaken for hand-lettering; they do not deceive. On the other hand, the engravers' faces are imitations and are meant to deceive. The printer is flattered if one rubs the face of a job printed by him to ascertain if it is an intaglio print. Imitation of engravers' work, however, is generally of a kind that allows of no such doubt; it is not good imitative work, neither is it good typography.



Fools Feast
Limited Edition De Luxe
in the
Bookbuilders Alley

Saturday the last day of March at 6:13 sharp

BRING your wives, best girls, cards and billiards and bring your magnifying and diminishing glasses, and micrometers and calipers, and rules and gauges, and scales and balances, and try and determine the fool value of your neighbor's bookbuilding calibre. ¶¶¶ There will come to the 1900 fools feast fool of fun, fight and ferocity and every fool thing he says or does will be fooly forgiven. ¶¶¶ For this one night every square will have the sublime opportunity of showing himself in his true clown colors. ¶¶¶ The early will stand a chance of getting a clown cocktail but he will have to make it himself.

Limited seats in leather, uncut edges, $.99 net
"Money returned if not satisfactory"
The Bookbuilders reserve the right to advance the price of every seat after the feast has begun.

EXAMPLE 234
Odd treatment of an announcement
By T. M. Cleland, New York



Attractive announcement page, lettered by George A. Sims
Courtesy of the Ruskin Press, New Orleans, La.

LADIES' DAY

YOURSELF AND LADIES ARE INVITED TO HELP MAKE MERRY AT THE OPENING DINNER OF OLEAN AERIE NUMBER SIX AND SIXTEEN AT EAGLEHURST ON SUNDAY THE TWENTIETH OF AUGUST, NINETEEN HUNDRED AND FIVE, AT ONE O'CLOCK IN THE AFTERNOON. MUSIC BY KEATING'S FULL ORCHESTRA. SEVENTY-FIVE CENTS PER PLATE



¶ For Members and Ladies

EXAMPLE 235
Pleasing and symmetrical arrangement of an announcement page

Of course, it is easier to set announcements in the conventional copperplate style than to work out an art-effect with honest type-faces. The first method does not require brain exercise, while the second does. If the customer requests a copperplate effect, give it to him as closely as you can; that is good business policy, and is in accordance with the sound advice to "Do your best, no matter what the circumstances," and reminds one of the old rhyme:

If I were a cobbler, it would be my pride
The best of all cobblers to be,
If I were a tinker, no tinker beside
Should mend an old kettle like me.

But, whenever possible, get on higher ground. If you must be a tinker, be a good one, but rather be a producer of new things than a builder of patches and something that is "as good as new." Printers should test their earnestness with tasks that develop their art instincts and, along with proper financial return, bring that satisfaction that comes from work well done.

THE NATIONAL ARTS CLUB
ASKS THE HONOR OF YOUR COMPANY IN THE GALLERIES
119 EAST NINETEENTH STREET, NEW YORK CITY
BETWEEN TWO AND SIX IN THE AFTERNOON
FEBRUARY 19TH TO 28TH AND
BETWEEN SEVEN AND TEN IN THE EVENING
THURSDAY AND FRIDAY, FEBRUARY 20TH AND 21ST AND
MONDAY AND TUESDAY, FEBRUARY 24TH AND 25TH
TO VIEW AN EXHIBITION OF ADVERTISING ART

EXAMPLE 236
Classic arrangement based upon the architectural inscription plate. By Benjamin Sherbow, New York

EXAMPLE 230 (Insert).—Dark stock presents difficulty to the printer. Black ink on white stock is an easier problem than white ink on black stock, in spite of the claims of impractical theorists who are enthusiastic for the latter combination. Yet, artistically considered, the effect of black on white is not pleasing. The careful book printer has his paper slightly toned with color. The artistic job printer softens his inks to lessen the contrast. On a dark stock contrast between ink and paper is likely to be small—too small unless careful attention is given to the selection of inks. The darker the stock the lighter the ink required. Light ink, unless absolutely opaque, is affected by dark papers, much as if a small portion of dark ink were mixed with it. When light is not reflected by the paper it must be by the ink printed thereon. The example under consideration is printed in colors lighter than the stock. A type-face with heavy strokes was selected, that sufficient color would be impressed on the stock. It is well to keep in mind that types and borders of strong lines should be used when printing on dark papers. Hairlines appear weak, if seen at all. The arrangement and design of this announcement form is adaptable to mailing cards, blotters, folders and like purposes.

EXAMPLES 231 AND 232.—These are the first and third pages of an announcement originally printed in black ink on brown-tinted, hand-made paper. The type-face, Caslon, was sharply impressed into the stock. It may be advisable to state here that all Caslon romans are not alike. The face usually sold by typefounders has the descenders shortened, that the letters may conform to the system of alignment now in general use in America. This shortening of descenders, seemingly a trivial matter, affects the general appearance of the type-face. Attempts to "improve" the Caslon face are apt to end disastrously to the effectiveness of the letter. It has characteristics that are

Decorating

¶ If you intend to decorate this Summer, why not arrange to have one of our decorators call and see you right away—he will be competent to offer, suggest and show you new ways and ideas that will interest and convince you that we have every facility for the handling of this class of work

Interior Decorating Company [Limited]
211 Camp Street, Detroit

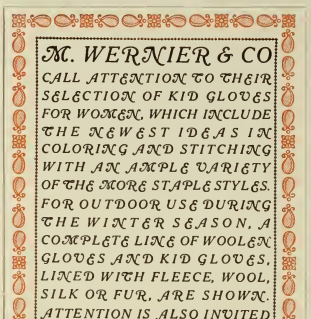
EXAMPLE 237
Typography suggesting the thought expressed in the reading portion of the announcement

essential to its beauty, and shorn of any of those characteristics it loses attractiveness proportionately. This announcement folder is of a quality seldom attained in printing, depending as it does upon detail in typesetting and presswork. The reproduction can not present these points, because the finish of the paper, the clearness of the print, the spacing, the apportionment of margins, the tone, all counted in the finished result.

EXAMPLE 233. — This circular-announcement in its original form was 9⅓ x 12½ inches in size, the paper upon which it was printed being gray-green laid handmade. The positions of the groups of type matter and the sizes of margins are features worthy of study. Other points of interest are: the treatment of heading and initial, the use of florets beginning each paragraph, and the committee signatures. The last-named lines are set in italic lower-case with roman capitals, Aldus style. The border was printed in dull red, close to the edge of the paper.

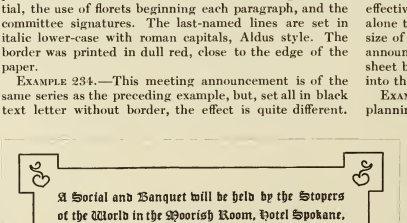


EXAMPLE 238
Ornaments as eye-attracters. An idea that could be adopted with profit to many jobs of printing
Page by Will Bradley



EXAMPLE 239
Original and eccentric in treatment, yet from an advertising viewpoint objectionable because of illegibility
Page by Will Bradley

EXAMPLE 234.—This meeting announcement is of the same series as the preceding example, but, set all in black text letter without border, the effect is quite different.



EXAMPLE 240
Announcement in panel style
By Edward W. Stutes, Spokane, Wash.

The peculiar black and gray tones of the Caslon ornaments blend well with similar characteristics presented in the massed black letter. The page was printed in vermilion and black on buff laid, hand-made stock. The effectiveness of this style of announcement is due not alone to the typography and stock, but to the generous size of the sheet used—good paper and plenty of it. This announcement was mailed without envelops, the double sheet being folded into thirds and the lower end inserted into the upper end.

EXAMPLE 235.—While unconventionality controlled the planning of this announcement page, the arrangement is sufficiently conventional not to antagonize those customers who prefer to sail near to the shores of formality. The grouping of the page is such as to make it conform to the customary size of the folded invitation. The arrangement of the large group is symmetrical, and its tapering lines blend with the shape of the illustration.

EXAMPLE 236.—From the viewpoints of art and dignity an announcement card such as this one is always in good taste. Its style is classic, being arranged along the lines of an architectural inscription plate. The border is the reliable egg-and-dart pattern and the type-face is Caslon. Capitals are essential to best results in this sort of design.

EXAMPLE 237.—The point about this page that pleases most is its appropriateness. It is good advertising, as it is good art, to suggest by typographic treatment the thought expressed in the



MESSRS. JOSEPH AND ALEXANDER BONZET ANNOUNCE THE OPENING OF A BOOK SHOP AT THE CORNER OF THIRD STREET AND ARLINGTON SQUARE, WHERE BOOKLOVERS GENERALLY WILL BE WELCOMED ❦ A SELECT YET COMPREHENSIVE LINE OF BOOKS OF FICTION AND FACT, INCLUDING BIOGRAPHY HISTORY, TRAVEL, SCIENCE, TECHNIC, ETC.

EXAMPLE 241
Suggested as an announcement form

Users of Good Printing are Invited
to send a Trial Order to Crampington
& Waltham at the Sign of the Puritan
Press where Fordham Manor Road
crosses Morrison Avenue in Kingston

EXAMPLE 242
Odd treatment of an announcement

Messrs. Charles Scribner's Sons invite
your inspection of an
Exhibition
of some First Editions and of some
Choice Books in Fine and Unique Bindings
Collected with the utmost care to
represent the highest skill
of the best
American, English and French
Binders

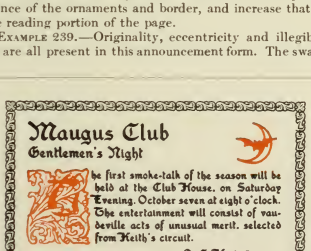
THE EXHIBITION WILL BE HELD
AT THE
HOTEL STAFFORD
AFTERNOONS
FROM TWO UNTIL SIX O'CLOCK
FROM
WEDNESDAY THE SEVENTH
TO TUESDAY THE THIRTEENTH
OF MARCH INCLUSIVE

EXAMPLE 243
Unusual division into two groups, providing for fold. By Calumet Press, New York

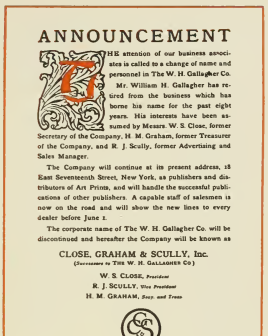
reading matter. In this instance the Interior Decorating Company is announcing that it has new ideas in decorating and offers the services of its staff of decorators. Church Text is an excellent type-face for this particular announcement, and the border, affording decorative value, is sufficiently light in tone to allow the text letter to stand out with proper strength. An unusual feature of the arrangement is the alignment at the left of the title line and signature. The large initial "I" in the signature is a factor in the attractiveness of the page. The rule line on both sides of the border also adds to the finish. A lesson learned from experience is that most decorative borders are helped by the addition of a rule line on one or both sides, depending upon the character of the design.

EXAMPLE 238.—The idea suggested in this page, of using ornaments as eye-attracters, is a good one. While the design as a whole is decorative in character, the advertising element is not overlooked. The several articles of merchandise are prominently displayed, as is also the name of the store. In the series of type designs of which this was a part Will Bradley strongly emphasized ornamentation. There was a reason for his doing this, as he was engaged in introducing new typographic decorative material, but printers doing work for the commercial public are engaged in a different vocation. In attempting such designs as this compositors should decrease the prominence of the ornaments and border, and increase that of the reading portion of the page.

EXAMPLE 239.—Originality, eccentricity and illegibility are all present in this announcement form. The swash



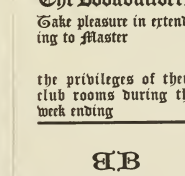
EXAMPLE 245
Harmony of type-face and decoration



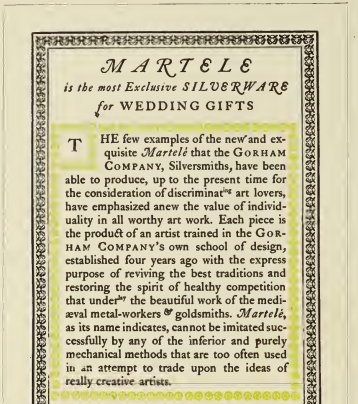
EXAMPLE 244
A study in tone values and margins

italic capitals furnish much of the illegibility. Compositors should use this effect discriminately. Few customers would approve of it as a whole, yet it has features that could well be adapted for some purposes.

EXAMPLE 240.—The rule panel treatment is the principal attraction on this announcement card. It is the work of one of the few typographers who have made a success of the panel style in type composition. Rule panel work was in vogue several years ago and some good work has been done in that style, but most of the results have been unsatisfactory from the viewpoint of art. It is a mistake to place a rule in a job unless the rule is really needed. It is easier to use rules to get balance and strength than to select and arrange type properly, but the easiest way is not the way of the conscientious worker in any field. The example under consideration is done well and does not belong to the easy class. It is worthy of study, attention being called to the placing of the corner ornaments.



EXAMPLE 246
Artistic form for brief announcement
By A. F. Mackay, New York



EXAMPLE 247
Colonial treatment of an announcement page
By Calumet Press, New York

EXAMPLE 241 (Insert).—This treatment is suggested for the announcement of an opening of a book shop, and it could be adapted to other purposes by changing the decorative device at the head.

EXAMPLE 242 (Insert).—It will not be denied that this arrangement is interestingly odd. It is a simple combination of Hearst initials, Cheltenham lower-case, and brass rule, yet the result is such as will attract attention. The form shown could be used as a blotter or mailing card.

EXAMPLE 243.—This announcement form, like No. 235, is conventional in size, the paper upon which the original was printed measuring 5¼ x 7 inches. The arrangement of the type page is designed to provide for the fold which horizontally crossed the center of the page. The division into two groups, each in a different type-face, is unusual, and the manner in which this has been accomplished is instructive to the student of typography. The use of a large initial gives distinction to the upper group, and spacing of the Caslon capitals in the lower group maintains the distinction there. This page illustrates two points recognized by good typographers, that the printed effect of roman capitals is improved by slight increase of space between letters, and that, on the other hand, the printed effect of text letters would be impaired by increased space between letters. There is danger of too great contrast of tone in a page, and had this example been executed less skilfully, it would have failed in effect.

EXAMPLE 244.—This announcement circular affords a study in tone values, especially in the original size which was 9 x 12¼ inches. The type, Old Style Antique, was twelve-point and six-points of space were inserted between the lines. The black tone of the type-face and the liberal spacing found relationship in the black tone and open lines of the initial letter at the head. This harmony was carried out in the entire page, the black and white tones contrasting thruout. No gray lines were used; even the monogram at the foot was constructed of strong lines. In obtaining an effect such as this it is necessary that the type-face be of medium black tone somewhere between the gray tone of the Caslon face and the heavy black tone of the John Hancock or Blanchard faces. It may be well to call attention to the margins inside the rule border. The artist avoids monotony in margins. In old books each of the four margins of a page differed in size. The foot margin was the largest, the others being smaller in this order: outer side, head, inner side. In this announcement page the foot margin is larger than the others, and the head presents the smallest amount of marginal space. The side margins were made equal because, unlike the book page, this page stands alone.

EXAMPLE 245.—Harmony of type-face and decoration is the chief attraction of this announcement card. Some of the characteristics of Washington Text in tone and stroke are also found in the initial letter and border, and to this the harmony is due. Placing of the initial letter so low on the page was a bit of daring, yet balance is retained, due to the heading.

EXAMPLE 246.—While only a little folder, 3½ x 4½ inches in size, this job was exceedingly effective. It was printed in black on white antique stock. Such a form could well be adapted to many brief announcements.

EXAMPLE 247.—This form was set in type during the Colonial revival that interested good printers about the year 1900. Caslon type and Colonial decoration give an individual character to the page. Colonial effects are not as common as at that time, and this fact is being quietly digested by the wise typesetter as he recognizes his opportunity. While the crowd is imitating all sorts of new ideas in typography he is holding fast to that which is good.



EXAMPLE 248
Strong, verbose and stylish
By Trow Printing Company, New York



So this bids ye come share a flagon and joke ;
In the Tap Room an evening to dwell
And tarry a while by the fire and smoke
Good Sirs, at the Prince George Hotel.

Opening of the Tap Room

Prince George Hotel

at 19 East 27th Street, New York City
Thursday evening at eight o'clock
December 19, 1907

A. E. Dick, Manager
C. H. Roberts, Asst. Manager

Announcement card
Typography by the Hill Print Shop
Illustration by F. G. Cooper

The FIRST ANNUAL EXHIBITION OF ADVERTISING ART
To be held in the Galleries of The NATIONAL ARTS CLUB
14 Gramercy Park, New York
February 19 to March 1, 1908

EXAMPLE 249

FIRST ANNUAL EXHIBITION OF ADVERTISING ART

THE Committee on Publication of the National Arts Club invites your co-operation in the First Annual Exhibition of Advertising Art, which is to be held in the galleries of the Club, beginning Wednesday, February 19th, and continuing throughout the month. You are invited to offer for exhibition: magazine advertising designs, newspaper advertising designs, posters, covers of catalogues, booklets, folders or pamphlets, covers of magazines, entire booklets, and any other specimens of art applied to advertising.

Designs will be chosen on their artistic merits as effective advertising.

No design will be exhibited, however successful it may have been as advertising, unless it seems to the committee to comply with the ordinary rules of art.

Each exhibit must be a design actually used or intended to be used for advertising purposes in the magazines or in the newspapers, or as posters, magazine or booklet covers. An advertisement or a booklet which is typographically artistic may also be admitted.

Originals are in every case preferred. Where the original cannot be obtained, a good proof may be sent, but where the original is sent it will be interesting to have it accompanied with a reproduction. Label each design carefully, stating the name of the artist and the purpose for which it was used or intended.

EXAMPLE 250

First and second pages of an artistic, unembellished announcement circular. Designed by Benjamin Sherbow, New York

EXAMPLE 248.—Strong, verbose and stylish, this page impresses one favorably. Its effectiveness is largely due to the border treatment, the decorative initial also lending to the good result. From the viewpoint of legibility the panel containing the initial should have been larger and those at the right and the foot, smaller. Space is wasted in the last-mentioned panels that could be used to advantage in presenting the message in the main panel. The type-faces are harmonious. The heading having been lettered in close imitation of the black text letter used for display in other parts of the page, a consistent style of typography has been maintained.

EXAMPLES 249 AND 250.—These are the first and second pages of a large circular announcement, printed in black and light olive-brown on buff-tinted laid antique paper. No embellishment is used, but none is needed, the treatment being sufficiently artistic. The arrangement of the first page is uncommon. The lack of margins around the type group and the absence of print on three-fifths of the page would be counted by some printers as mere eccentricities, yet to others these things spell art. Compositors interested in this arrangement should notice how the phraseology is made to fit the type lines. The advertising element has been considered by the designer along with esthetic requirements.

The double line of capitals at the head of the second page was duplicated on the third. The second page shows simplicity and legibility that is admirable, the liberal margins and the three-line initial being noteworthy features.

THE PRINTING PRESS
offers its services to all such as love beautiful and consistent typography

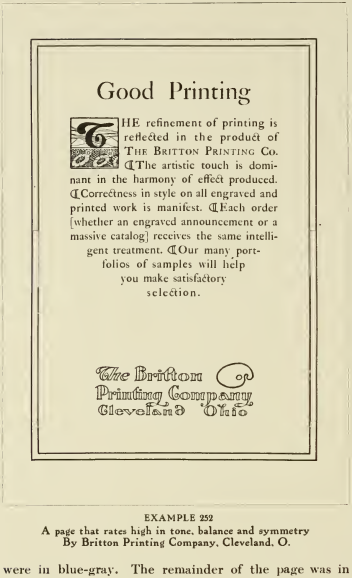


Number 214, Seneca Street, Cleveland

EXAMPLE 251
Blotter announcement in rugged Colonial style

EXAMPLE 251.—A blotter was the vehicle that carried this announcement, which is in the rugged Colonial style of typography. The tone is pleasing, as is also the contrast of white and black. The ornament blends in shape and style with the accompanying typographical treatment.

EXAMPLE 252.—This announcement-circular is an art product. It rates high in tone, balance, symmetry, and other qualities which go to make an artistic job of printing. The original was in three printings. The letter T in the initial, and the palette, were in orange-red. The background of the initial, the paragraph marks, and the inside of the outline letters in the signature group



EXAMPLE 252
A page that rates high in tone, balance and symmetry
By Britton Printing Company, Cleveland, O.

were in blue-gray. The remainder of the page was in black. White linen-finished paper was used.

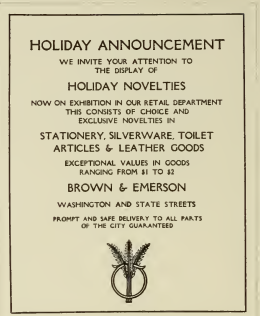
EXAMPLE 253.—Della Robbia capitals arranged in the classic inscription style are here demonstrated to be appropriate for announcement purposes. The ornament at the foot adds the decorative element and is a factor in the attractiveness of the general result. The advertising value of the phrases were proportionately recognized by the designer of this page.



EXAMPLE 254
Title-page of announcement in chap-book style
By Kiessling Brothers, New York

EXAMPLE 254.—This is the first page of a four-page announcement folder printed in gray and salmon tint on gray stock. The style is that known to printers of the United States as "Chap-book," and the folder was produced by a printer who does this style exceedingly well.

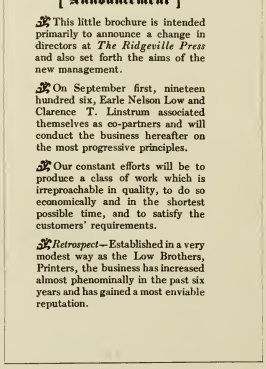
EXAMPLE 255.—This is a page from a little brochure-announcement, executed with exceptionally good taste and refinement. A smooth, white hand-made paper was used for it and the page was printed toward the fold and head in dense black ink. The use of florets before the paragraphs was a happy idea, as they give distinction to the page.



EXAMPLE 253
Announcement in classic inscription style
By Lee Crittenden, New York

The printer's own advertising affords an admirable opportunity for developing ideas in attractive announcement printing. In the production of his own announcement forms he is not hampered in his expressions by the requirements of customers. He works with the unrestricted freedom of a Michelangelo and he is responsible only to Art for the results. While Art is a harder task-master than any business man, and more difficult to please, yet the pleasure that accompanies the study and practice of art-craftsmanship is larger.

If the printer, then, in the production of his own work fails to obtain results that measure up to art requirements he should examine himself and ascertain why he fails. With the facts before him he should set about to strengthen the weak places, and make his art structure perfect in every detail.



EXAMPLE 255
Refined, yet attractive typographical treatment
By Earle N. Low, Evanston, Ill.



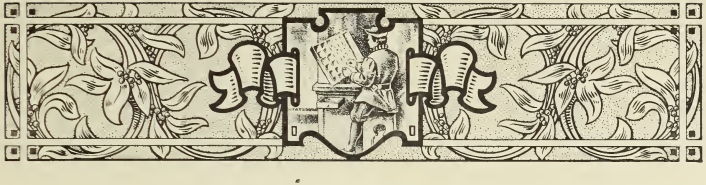
EXAMPLE 257
The historic Gothic, or pointed style

AN EVENING OF MIRTH
THE LONGACRE MINSTRELS
MUSIC HALL ANNEX
MONDAY, NOVEMBER SIX
RESERVED SEAT—FIFTY CENTS
BENEFIT OF HOSPITAL

EXAMPLE 258
Strong treatment, the motive of modern origin

College Theatrics
Third Performance
Mrs. Trippings
March 29, 1909
Exchange this ticket at Box Office 50¢

EXAMPLE 259
A striking effect that should please the college student

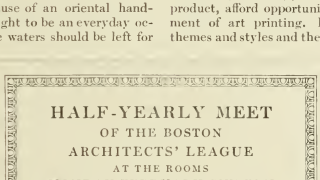


TICKETS

IT is said of printers who make no attempt to learn the principles governing art typography, that once or so in a lifetime they produce an artistic job of printing. They become much elated at the phenomenon, not realizing that it was brought on by the unconscious introduction into their product of art principles. The experience may be likened to that of a child who accidentally touches an electric button, causing the room suddenly to be illuminated. The child knows the light is there, but does not comprehend how it got there.

Now instead of being the cause of an oriental handshake, a good job of printing ought to be an everyday occurrence, and the stirring of the waters should be left for the bad job of printing when, unfortunately, it happens along.

Lack of interest is the reason for non-development of many printers in the art side of typography. Because, to many compositors, printing is merely a means of making a living, only enough knowledge is acquired to enable them to "hold their jobs," or, in the cases of employers, to retain their customers. Time spent in the printshop is considered drudgery and the pleasures of life come after the whistle has blown. There are young printers who know comparatively nothing about good typography, yet are authorities on the rules of pinocle, baseball, or other pastimes. And there are older printers, too, who could write a book about chicken-raising, yet, do not know when type-faces harmonize.



EXAMPLE 256
Classic, refined treatment, for art and literary purposes

Any man who is not interested in his vocation is to be pitied. Unless his heart is in his work, a lawyer, preacher, editor, ad-writer, artist, or printer, will not be successful.

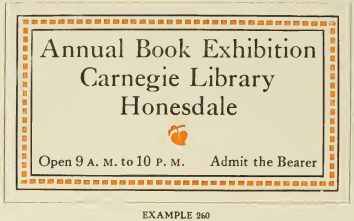
Interest may be developed. If the typographer will devote a portion of the time now spent on outside matters to the study of his craft, and especially the art side of printing, his work will become lighter and the hands on the clock will chase each other. The same concentration of thought now devoted to unimportant side interests would bring large dividends if invested in the study of typography. Efficiency is a guarantee of steady work and good pay to the employee, and an assurance of steady customers and better prices to the employer.

The typographer who prefers freedom from care, and the blissfulness of ignorance, is a poor member of society. He should line up among the world's workers and accept some of the responsibilities. The first things he observes, should he become a student, are the imperfections of his own product. Jobs that before looked good to him, now, viewed in a new light, are defective, and finally the old verdict is reached, "There is none perfect, no, not one." While to the experienced art-printer expectations of absolutely perfect results are known to be futile, he tries for one hundred per cent just the same. A man lacks something in his make-up when he is satisfied to be rated as a twenty-five or fifty per cent printer.

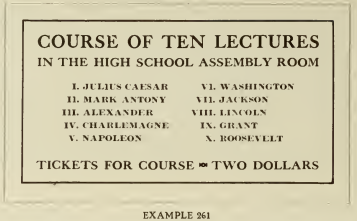
Tickets, altho only a minute part of the printing office product, afford opportunity for the practice and development of art printing. In typography there are many themes and styles and their incorporation into type-designs is an interesting and instructive study. The compositor or layout man should know and understand these various styles, that he may be able to adapt himself to any demand made for "something different." Resourcefulness is a valuable characteristic for any printer to possess, and close examination of the nineteen ticket forms, and careful reading of what follows, should serve to develop that quality. These forms were designed by the author especially for this chapter.

EXAMPLE 256.—It is fitting, in commencing a series of type arrangements, first to show one based upon a classic motive. The design is old to students of art, yet may be new to printers in general. The arrangement has been used for many years by leading architects on inscription tablets, and the idea itself comes from ancient Rome. The egg-and-dart border is a standard embellishment in architectural designing. The roman type-face is historically proper, especially the adherence to capitals, as originally there was none but what we call capitals, the small "lower-case" or minuscule letters being evolved during the Middle Ages. The letters of modern roman type-faces set very close together, and to get proper results the capitals should be slightly spaced. One-point spaces have been used in this example. White cardboard is preferable to a colored one, on which to print this design.

EXAMPLE 257 (Insert).—The historic Gothic or church style furnished the motive for the treatment of this ticket. Both border and type-face possess characteristics peculiarly Gothic—notably the pointed form of the letters and floret. There is also blend of tone, and similar contrast of heavy and light strokes in letter and border. Ancient features are consistently carried out in the arrangement. The lines are set close to the border and made full length. Contrast is obtained by the use of



EXAMPLE 260
Modern treatment based upon the Colonial



EXAMPLE 261
Suggested for course tickets. Coupons should be attached

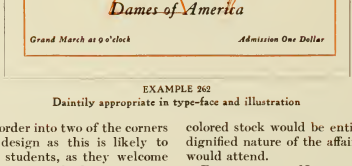
color and the emphasis in type size of two important phrases. This style of treatment is appropriate for tickets used by churches or kindred organizations.

EXAMPLE 258 (Insert).—The style of this ticket is a modern conception and originated in the art revival of the latter part of the last century. The motive is masculine and its features are contrast of tone, massing of lettering, and liberal blank space. It will be noticed that while in this specimen the margin inside of border is wide, on the previous specimen (Example 257) there is practically no space inside of the border. These features are necessary in the correct interpretation of the respective styles. The motive of the specimen under consideration is particularly applicable to tickets for minstrel performances, smokers, club outings, and other affairs in which men, mostly, are interested.

EXAMPLE 259 (Insert).—The color border on this specimen suggests a means of varying the treatment of tickets, the extension of the border into two of the corners adding distinction. Such a design as this is likely to meet approval among college students, as they welcome odd and striking effects. The strong italic lower-case is a relief from the many more familiar roman faces used on such tickets. Emphasis of important parts is obtained by increasing the type sizes until proper contrast is obtained.

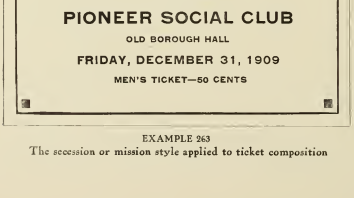
EXAMPLE 260.—The treatment of this example may be described as modern, based upon the Colonial. The Caslon type-face furnishes a Colonial atmosphere, and the border treatment of color inside surrounding rules blends with the type-face. Only two sizes of type are used and lower-case is consistently adhered to. The shape of the main group gives a pleasing symmetry to the arrangement, the floret serving well to complete this result. The effect as a whole is bookish, and may be adapted to various literary and art purposes. White or buff stock would be suitable, antique finish preferred.

EXAMPLE 261.—There may be an idea here for course tickets in which a number of lectures are listed. The form as shown is not complete, the idea including the attachment at one side of coupons containing the names and dates of the lectures. Only capitals are used and the three main lines are aligned at each end of the measure. The narrow border gives a finish to the general design, which is well suited for printing in black ink on white stock. It would be a mistake to print this ticket on any but white cardboard. A bright colored stock would be entirely unsuited, because of the dignified nature of the affair and the class of hearers that would attend.

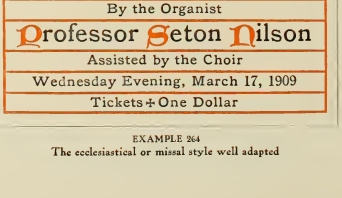


EXAMPLE 262
Daintily appropriate in type-face and illustration

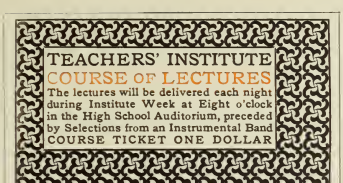
EXAMPLE 262.—Here we have a ticket of peculiar interest to women and the treatment is daintily appropriate. Caslon italic is an admirable letter for the purpose, as it is graceful and neat. Bold treatment and large type have been avoided, the main portion of the copy being grouped in the center and surrounded by liberal blank space. The outline illustration underprinting the type



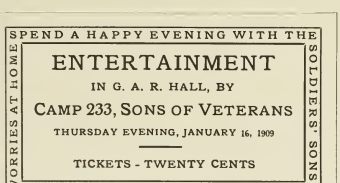
EXAMPLE 263
The secession or mission style applied to ticket composition



EXAMPLE 264
The ecclesiastical or missal style well adapted



EXAMPLE 265
Perhaps Morris would have set a ticket this way



EXAMPLE 266
The medieval art worker furnished a motive for this ticket

group gives added interest to the ticket and may have advertising value in the suggestion it presents of the evening's pleasure. White card would be proper, and a buff or gray-blue stock might also look well.

EXAMPLE 263.—This ticket presents the geometric, or so-called secession style; a mild example, tho. Because straight lines form its motive, some call it the mission style. There are possibilities in it for the typographer looking for fresh ideas with which to vary his work. Right here it may be well to warn compositors against becoming enthusiastic over every new style of type arrangement that may come to his notice. There are men who in their endeavors to do something to win fame—something astonishing and entirely original—set out on unknown seas without rudder or compass. The result invariably is shipwreck. The printer who starts out to produce typography not founded on some proved and tried base, builds a house in the sands that will come tumbling down at the first test of endurance.



EXAMPLE 267
Modern application of classic type effects

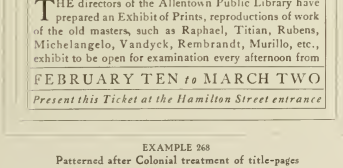
A type-face of squared shape such as the capitals of lining gothic is best fitted to accompany the squares and angular ornaments of the mission or secession style. A gray stock on which to print this example would be a wise selection.

EXAMPLE 264.—This specimen will be recognized as an adaptation of the missal or mass-book style of treatment, mentioned in a previous chapter. It is an accepted ecclesiastical arrangement, and proves as pleasing on a ticket as on a title-page. Uncial initials (as are here shown in color) may be had of typefounders in slight variations. White or buff card admirably supports missal treatment.

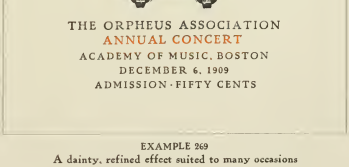
EXAMPLE 265.—Inspiration for ticket designs may even be drawn from the work of William Morris and the Italian printers who used the black-toned decorative border, altho this style should not be undertaken unless the proper border is available. The one here adapted carries out the idea fairly well. Old Style Antique set to snugly fill the panel gives the proper results, the capital lines also being necessary to this style. Tickets for educational and art functions especially lend themselves to this treatment and white card should be used.

EXAMPLE 266.—The motive for this ticket form came from observing that art workers during the Middle Ages frequently engraved inscriptions around the margins or borders of plates, slabs, doors, and like objects. This suggested the adoption of the idea to carry a few pertinent words on an entertainment ticket. Cardboard of almost any color could be used.

EXAMPLE 267.—Perhaps this arrangement could be described as a modern application of classic type effects. The display lines are in Cheltenham, a face that approximates some of the ancient Roman lettering, and the treatment of the ticket as a whole is chaste. The ornaments, surrounded as they are by blank space, emphasize the classic simplicity of the ticket. The type group is tapered to give proper symmetry.



EXAMPLE 268
Patterned after Colonial treatment of title-pages



EXAMPLE 269
A dainty, refined effect suited to many occasions

ANNUAL OUTING
OF THE
DOLAN COMPANY
EMPLOYEES
FELDMAN PARK, LONG ISLAND
SATURDAY, JULY 9, 1909
EMPLOYEE'S TICKET NOT TRANSFERABLE

EXAMPLE 270
Robust treatment of an outing ticket

HALLOWEEN MASK BALL
SARTONEAN SOCIAL CLUB



SEVERINGTON HALL
NOVEMBER FIVE
NINETEEN
NINE

TICKETS, TWO DOLLARS
INCLUDING WARDROBE

EXAMPLE 271
The cab ornament dictated the type formation

Example 268.—This is purely a Colonial effect and closely follows the arrangements found on title-pages of the seventeenth and eighteenth centuries. Hair-line rules well separated by space were common in those days. The type here used is Caslon, a letter cut in the eighteenth century, and one especially suited to Colonial typography. Antique finished card in white and buff is appropriate.

Example 269.—Dainty, refined effects are demanded by certain customers. This specimen demonstrates the effectiveness of such treatment on a ticket. Two sizes of type (Pabst), all capitals and slightly spaced, give the proper results. The ornaments are used as symbolic decoration.

Example 270.—The typography of this ticket is distinctly masculine. This result has been obtained by the use of capitals of a robust type-face, so distributed in size as strongly to emphasize the important phrases. Had this form been printed in one color the two type lines now in color should have been reduced a size. It is well for compositors to keep in mind that when orange is used in combination with black, the portion printed in orange will be lighter in tone than that in black, unless the difference is provided for by bolder or larger type-faces. Any color of stock excepting dainty tints would do for this ticket.

Example 271.—This unusual arrangement was dictated by the nature of the cab ornament. The shapes of the type groups are built about it. Were the cab ornament not used, another arrangement would be necessary. There are social clubs of all kinds in every city, and balls are frequently held for which tickets are needed. An element of interest such as is given by the cab ornament would surely be appreciated by such customers.

Example 272.—Occasionally there comes to the print-shop a customer wanting a ticket which cannot easily be duplicated by anyone with a press and a few fonts of type. Instead of referring the customer to a lithographer the printer should ascertain if he is not in a position to produce such a ticket. The style of the one here shown is suggested for such emergencies. A type border printed in color, forms the background. Over this print the reading matter, and for the display lines use a type-face that happens not to be possessed by other printers in the same city. In providing a border for this ticket a rule with double lines has been used, thus blending it with the double lines of the type face. White stock should be selected for this ticket.

GOOD FOR ONE DOLLAR
in merchandise if presented Monday afternoon February 15, 1909, at the Carpet Department and a purchase is made of ten dollars or more of Carpets, Linoleums, Rugs, Oil Cloths or Tapestries
WENT & COMPANY

EXAMPLE 272
Treatment that should prevent easy counterfeiting

Example 273.—The corner decoration is in keeping with the subject of this ticket, and the arrangement as a whole is suggested for similar purposes. Any color of cardboard is suitable.

Example 274.—The decoration of early French books furnished the motive for the typographical treatment of this ticket. It is submitted simply to demonstrate that ideas for arrangement can be picked up in many quarters, and as a suggestion that typographers go thru the world with eyes open.

SEASON TICKET - 1908
HOWARD
BASE BALL CLUB
ADMIT _____
Not Transferable

EXAMPLE 273
Corner decoration suitable to the subject

Bushwick Photographers Club

This ticket is good for one dozen best photographs if presented for the purpose of a sitting before March 30th, during mornings

Menton's Studio, 1164 Myrtle Avenue

EXAMPLE 274
This arrangement has a French motive



EN ROUTE

( )

EXAMPLE 277
Suggested as a theatrical letterhead

A PRINTING SHOP THOROLY EQUIPPED FOR THE BEST COMMERCIAL PRINTING



BRANNON PRINTING CO.
TYPOGRAPHERS AND STATIONERS
TALLADEGA, ALABAMA

DATED AT 118 EAST STREET_____ 1909

EXAMPLE 278
A neat letterhead oddly balanced



LETTERHEADS & ENVELOPS

THE subject of this chapter probably carries more interest than some others to the general commercial printer, because no small portion of his business is made up of the production of letterheads and envelops for all kinds of people. When one considers that the great volume of business correspondence carried on in the world requires millions upon millions of printed envelops and letterheads he comprehends the printer's interest. Lithographers and copper-plate printers share with type printers in producing this mass of work, but it is sufficiently distributed among the last-named class to cause energetic competition. The "repeat orders" which accompany stationery printing add considerably to its desirableness, for in them the printer sees busy presses. This competition has brought in its wake many anxious hours, for it has meant lowering of prices and disappearance of profit. Profit, in such circumstances, may be likened to the friend who interferes in a family quarrel. Both combatants turn on him and when they are finished the friend is, also.

Printers should realize that there are two ways of meeting competition and that the most familiar one—lowering prices—is the wrong way. They should read the lives of the world's successful and respected business men, and they will find that instead of lowering prices these men raised the quality of their product.

Raise the quality—that is the only way to successfully meet competition, for it lessens the number of competitors and allows the printer to retain self-respect.

The rule invariably holds that the printer who goes after all the work in town really gets most of the unprofitable orders; whereas the printer who places quality above quantity draws to his shop the better class of printing-buyer. With less equipment and consequent smaller outlay of cash the quality-printer can make a profit, while his neighbor, the quantity-printer may have difficulty in preventing a deficit. There are shops working overtime on printing of the cheaper class, obtained by underbidding, that find nothing left over after expenses are paid. And there are shops which give customers a quality of product they cannot get elsewhere, in which there is a profit on every job and a balance each month on the sunny side of the ledger.

In the printing of stationery, then, and in all other work, select the wise course and print according to art standards. Use good stock, good ink and good type-faces; learn to combine these elements into a harmonious whole—and get a proper price for the work.

EDWARD STERN & COMPANY, Inc
PRINTERS
PUBLISHERS
MAKERS OF FINE CATALOGS
MAIN OFFICE AND WORKS
112-114 NORTH TWELFTH STREET
PHILADELPHIA
NEW YORK OFFICE
CARLE BUILDING, 671 BROADWAY
CABLE ADDRESS "STERNPRESS"

EXAMPLE 275
An original letterhead design

The question "How shall letterheads be treated?" is well answered in this chapter by the more than two dozen miniature reproductions, every one of which presents an approved style for a particular purpose. Of course it is safer for printers who have not made a study of art arrangements, to adhere to imitation engravers' effects, but the compositor able to plan legitimate type headings has moved higher in the craft and become a thinker. Let us study the examples before us and draw inspiration from them.

EXAMPLE 275.—This letterhead presents an arrangement decidedly unusual. Caslon capitals lend themselves well to the squared shape of the type groups. It is important to know that the easy and graceful lower-case letters should be used where an arrangement is free and unshaped, and that capitals are best suited to squared groupings, such as is found on this heading and on the one following. In the example under consideration balance is retained by setting

THE HEINTZEMANN PRESS, BOSTON
180 FRANKLIN STREET, COR. PEARL :: PHONE 6627 MAIN
PRINTERS OF TEXT BOOKS IN ALL MODERN LANGUAGES

EXAMPLE 276
Artistic treatment in squared effects



EXAMPLE 279
An imposing design from type material
By Melton Printshop, Dallas, Texas



EXAMPLE 280
Peculiarly suitable to a machinery business
By W. A. Woodis, Worcester, Mass.

has plenty of margin at the sides, and the squared device is centered under the type group. This is another instance of shape-harmony, the device, group and capital letters all contributing to this result. Black and orange inks; brown paper.

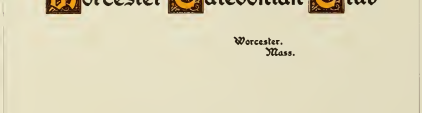
EXAMPLE 277 (Insert).—Theatrical letterheads, those used by the rank and file of players, should be highly attractive. Such treatment is demanded by customers and the printer does wisely who gives what is wanted. A great deal of this work as produced by printers is open to criticism from an art viewpoint, especially in the use of inharmonious type-faces and inks. Ideas as to fitting treatment may be had by study of the billboards. High-class stars appearing in intellectual plays are represented by posters dignified and refined in design and artistic in treatment, and their stationery no doubt reflects dignity, refinement and art. On the other hand the leading lady of a cheap burlesque company thinks her stationery is not properly treated unless it is filled with halftones, large type and gaudy colors. Right here the printer can do missionary work for the cause of good printing. He can give her striking effects and yet keep within the bounds of art. The example shown is suggested as a step in this direction.

EXAMPLE 278 (Insert).—Here is a letterhead that pleases because it combines the dignity of plain gothic type effects with a touch of the decorative. The ornament is such as to join the heading into a definite arrangement. Gothic is seldom pleasing as a type-face, but this heading is an exception. In the first line full measure. The odd positions of the work-mark and the squared type group add to the attractiveness of the heading and give it originality. Many compositors would mistakenly have placed the type group in the center and flanked it on each side by a work-mark. Center arrangements are advisable in most cases, but if away-from-center effects give good results they should be used. This letterhead was printed in gray and orange inks on white stock.

EXAMPLE 276.—Altho this is a lettered design, similar results can be obtained with type, which should be Old Style Antique or an equivalent. With the type-lines set close together and the words moderately spaced an even dark tone is produced. The letterhead



EXAMPLE 281
Letterhead for a storekeeper selling a general line of goods



EXAMPLE 282
Individuality obtained by means of decorative initials

the original, black and orange inks were used on white paper.

EXAMPLE 279.—A strong decorative treatment was accorded this letterhead. There was only a small amount of copy, but the compositor planned an imposing design. A notched initial lends itself to the scheme. The list of officers is oddly placed. Such elaborate effects are only appropriate for certain businesses, such as this one and any having to do with printing, decorating and like art-crafts. Dark blue and brown-tint inks; brown stock.

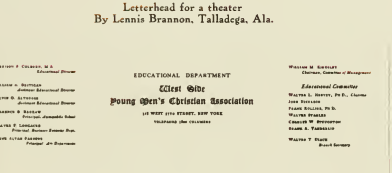
EXAMPLE 280.—The treatment of this letterhead is peculiarly suitable to a machinery business, and any attempt at art effects would be wrongly directed. Machinery has never had the sympathy of the art world, which

holds that mechanical methods efface the individual, and individuality it considers as fundamental. When Morris printed at the Kelmscott Press everything possible was done by hand. The paper was made in that way, the type was set from the case, decorations engraved on wood, and the impressions of the pages pulled on a hand press. This prejudice in favor of hand work makes a place in the art galleries for the manuscript book and the early printed volume, and excludes the book produced by means of machinery. There is reason for this prejudice when "commercialists" tell us that many things that violate art principles are now necessary because of the limitations of mechanics. They would make an automaton of the art-craftsman and sacrifice art to cog wheels. The job printer, tho, must recognize the existence of machinery, not so much in his own business as in others, in the sense that printed stationery for a manufacturer of machinery, such as the Buxton Company, should be in a severe, business-like style. The letterhead now being considered is remarkably well treated, the type-face, an engraver's gothic, being an important factor in getting proper results. Dark blue ink; light blue paper.

EXAMPLE 281.—A most difficult piece of type composition is presented by this letterhead, which is for a store-keeper dealing in furniture, jewelry, music, and coffins. As furniture seems the important line of goods, that word is given prominence immediately after the merchant's name, followed however by the titles of the other lines. These lines are



EXAMPLE 283
Letterhead for a theater
By Lennis Brannon, Talladega, Ala.

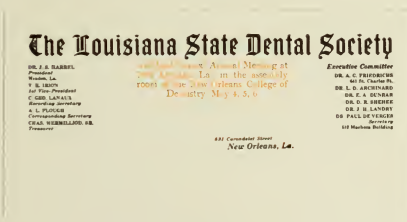


EXAMPLE 284
Disposing of a large list of officers

lines in the center at the head. While such treatment is neat enough, it lacks individuality. The Caledonian Club letterhead presents a way of getting individuality into such jobs. Lower-case of Washington Text has been combined with suitable square decorative initials, underprinted with color. In the reproduction this heading is shown slightly larger in proportion than it should be. Dark brown and gray-blue inks; yellow-brown stock.

EXAMPLE 283.—This heading is well suited to the purpose for which it is intended (the writing paper of a theater), and it further carries out the style considered in Example 277. The strength of type-face and rule is nicely contrasted and the spacing and margins carefully adjusted. Black and vermilion inks; brown paper.

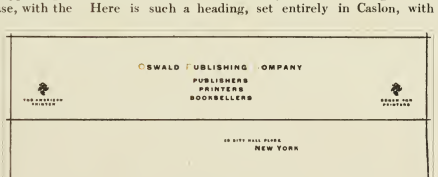
EXAMPLE 284.—Letterheads with large lists of officers give more or less trouble to compositors, and make it difficult to obtain symmetrical arrangements. Here is such a heading, set entirely in Caslon, with



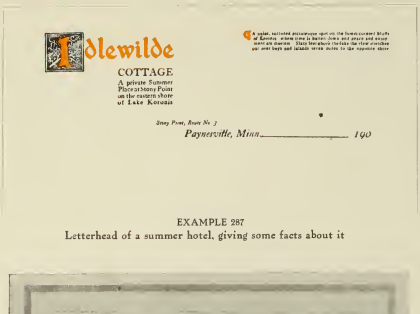
EXAMPLE 285
On which a meeting is advertised

enumerated at the left side, references to post-mortem matters being isolated and grouped in the upper right corner. The heading is all in Caslon lower-case, with the exception of two lines, these being treated in capitals, small capitals and italic to introduce variety and give necessary prominence. The florets add the decorative element. This heading also demonstrates how it is possible to place a great amount of copy without the use of rules. Black and blue-gray inks; white paper.

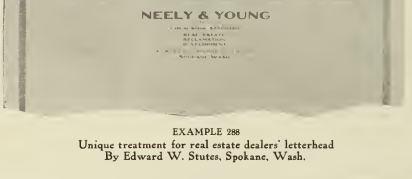
EXAMPLE 282.—While the previous example presents the problem of much copy, this one opens up the contrary proposition of little copy. With only the name of a club and that of a city to be taken care of, it is customary to set them in two small



EXAMPLE 286
Dignified, yet novel treatment



EXAMPLE 287
Letterhead of a summer hotel, giving some facts about it



EXAMPLE 288
Unique treatment for real estate dealers' letterhead
By Edward W. Stutes, Spokane, Wash.

roman, italic and text properly blended. The text letter gives the title distinction, and capitals and small capitals lend importance to the names. Careful distribution of white space is necessary on such a heading in order that the right tone shall be obtained. Black ink; white paper.

EXAMPLE 285.—This heading is also a difficult one. Aside from the purpose of correspondence, this letterhead serves to advertise a coming meeting of the society. The names of officers are grouped on each side, directly under the title and aligned with it at the ends. The center group is arranged in such manner as to connect with the title. Dark blue and blue tint; blue paper.

EXAMPLE 286.—There is a dignified, yet novel attractiveness about this heading that is unusual. The light cross rules give shape, and individuality is injected by slightly spacing the letters and confining color to the three small initials. Gothic (sans-serif) looks well treated in this manner. As will be seen, plenty of blank space is necessary for right effects in this treatment. Black and vermilion inks; gray paper. Example 306 shows the envelop which carried this letter sheet.

EXAMPLE 287.—Here an owner of a summer cottage uses stationery to tell of its attractions, and the type arrangement carries out the purpose in an interesting manner. The heading is unconventional and unique in this respect. Violet and orange inks; light blue paper.

EXAMPLE 288.—Real estate dealers demand striking effects on stationery, in order that their letters, envelops and business cards may be recognized on sight. This letterhead had a border in aluminum, and the type portion was printed in blue and red. The arrangement is worthy of study, as it demonstrates that unique effects are possible within the bounds of sanity.

EXAMPLE 289.—The inscription panel style is here adapted to letterhead purposes with good results. The linotype egg-and-dart border surrounds full length lines of Scotch Roman capitals. Printed in dark blue ink on light blue paper, this heading pleased because of its refinement.

EXAMPLE 290.—The classic motive of this heading should appeal to all lovers of good

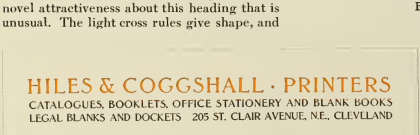


EXAMPLE 289
The inscription panel style adapted to a letterhead
By Leon I. Leader, Brattleboro, Vt.

typography. Its style is something like that of Example 276, tho the type lines extend farther toward the edge of the paper, allowing less margin. The letter used, being of the ancient Roman kind, is peculiarly appropriate for such an arrangement. Two lines of type similiarly treated were at the foot of this letter sheet. Gray-brown and orange inks; buff paper.

EXAMPLE 291 (Insert).—The attractiveness of a hand-lettered design is here approximated in the combined prints of the solid and outline type-faces known as Foster and Webb. This is an admirable letterhead for a printing concern. These type-faces make possible two-color letterheads for many purposes. White ink under black as was used looked particularly well on blue paper.

EXAMPLE 292.—The designer of this letter-



EXAMPLE 290
This heading has a classic motive
By Leon I. Leader

A. V. HAIGHT, PRESIDENT WM. T. WARD, TREASURER WM. D. HAIGHT, SECRETARY L. L. SLATER, SUPERINTENDENT

THE A.V. HAIGHT COMPANY

PRINTERS AND BOOKBINDERS

12 LIBERTY STREET POUGHKEEPSIE, N.Y.

EXAMPLE 291
A type design that approximates a lettered heading

The American Printer
25 City Hall Place
New York

EXAMPLE 303
Simple, yet strong treatment for an envelop

head planned to get "something different," and succeeded. He did it, too, with the good old Caslon type-face. This letter has proved its worth in commercial job work and there seems to be no limit to its usefulness. Wherever it appears there is added quality and style. By spacing the letters in this heading, a peculiar tone has been obtained, which gives the letterhead much of its character. The position of the lamp ornament is odd. Black and orange inks on white paper.

EXAMPLE 293.—The artist and printer have combined their talents in this letterhead with pleasing results. The decoration predominates, but it has a business significance which may be more valuable than so much type. Decoration and illustration on a letterhead must be discriminatingly manipulated or the effect will be inharmonious. A letterhead differs greatly from a booklet cover or circular in the freedom allowed for decorative treatment. The band crossing the Edison heading was printed in a warm gray, the illustration and type lines in black on white stock.

EXAMPLE 294.—This may be designated a "twin" letterhead, inasmuch as two separate display groups compose it. The double arrangement could be adapted to other headings that present a similar problem to the compositor. Caslon capitals look well for such square effects. Compositors should observe how the Y at the end of the main line has been extended into the margin to retain the



EXAMPLE 292
"Something different," by means of the Caslon type-face
By Harry A. Anger, Seattle, Wash.



EXAMPLE 293
In which artist and printer combined their efforts



EXAMPLE 294
A "twin" letterhead in Caslon capitals
By Harry A. Anger, Seattle, Wash.

group alignment. Black ink; white paper.

EXAMPLE 295.—Perhaps an entire use of italic capitals would have been more consistent, yet the one line of roman capitals does not detract from the pleasure the neatness of this heading affords the admirer of good printing. The distribution of color is uncommon, especially in the originals, which were in several combinations—black and vermilion on buff paper, gray and pale blue on white paper, dark yellow-brown and orange on white paper. The italic short-and (&) adds a touch of decoration to the heading. Typographers will find that these italic short-ands look well in display lines, substituted for the spelled-out "and." The roman short-and (&) is severe in character and is not as pleasing.

EXAMPLE 296.—This is a combination type and artist's design. The decorative band and side pieces were printed and embossed in gray. The type lines were in black, the first letter of each word in vermilion. Yellow-brown stock was used. The type-faces best suited to effects of this kind are those based upon ancient roman models, such as Cheltenham and Pabst. The envelop companion to this letterhead is shown as Example 305.

EXAMPLE 297.—The crossed line panel is here adapted to letterhead purposes with some success. The decorative border is a suitable one for such arrangements and affords relief from the plain line brass rule. Black and light olive inks; white paper.

EXAMPLE 298.—In this specimen is exemplified the attractiveness of Caslon lower-case, by a typographer who believes thoroly in simple type effects and gets them by means of Caslon lower-case. There are those who



EXAMPLE 295
A neat letterhead and uncommon distribution of color
By Leon I. Leader, Brattleboro, Vt.



EXAMPLE 296
Combination type and artist's design



EXAMPLE 297
The crossed line panel successfully adapted to letterhead purposes
By Adams-Brander Company, Kalamazoo, Mich.

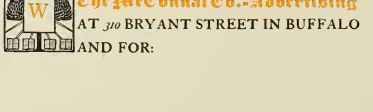
claim for this letter that it is the most beautiful ever made, and the fact that it is being widely used after an existence of more than one hundred and seventy-five years makes the claim reasonable. Besides the fact that this heading is all in lower-case there is added peculiarity in the absence of punctuation. This last innovation must be practiced cautiously by job printers who have a varied clientele, as most customers are formalists and fear to have their printing different from Smith's or Jones'. Buyers of printing in America have become accustomed to seeing a display line without punctuation points at the end, and few will demand them, yet it is a step farther to omit punctuation from between words. In one instance in this heading extra space has been added where a comma would ordinarily be placed, and in another italic is used for a portion of the line to assist the eye in separating the name of the office from that of the officer. Black and vermilion inks; white stock.

EXAMPLE 299.—This letterhead is in the robust Colonial style that calls for strong type effects informally arranged. It is a style which few typographers can interpret successfully. The treatment must have a strong dash of individuality, yet a step too far may make it ridiculous. Caslon type-faces and a strong Colonial text letter are the best suited, and hand-made papers, or those approximating hand finishes, are essential. Black-brown and vermilion inks on a salmon-gray antique paper was the combination on this example.

EXAMPLE 300.—This is a designed heading and is shown for the purpose of presenting a sample of the so-called secession art. In art circles there is much discussion by Germans on secession styles and by Frenchmen on their art nouveau. Both phrases are used in designating new schools of art treatment, in which the traditions of the classic masters are set aside and modern ideas made the foundation. The secession style applied to commercial designing and to typography seems to call for a multitude of square blocks and severed lines, the idea being to use as many blocks and lines as the design will stand. Some weird effects are produced, not unlike dislocated checker boards and "God-bless-our-home" motto backs, but occasionally a design is evolved that is rather interesting.



EXAMPLE 298
A simple Caslon lowercase letterhead
By Hal Marchbanks, New York



EXAMPLE 299
Letterhead in robust Colonial style
By Hal Marchbanks

This letterhead is of the last mentioned class. It was printed in brown-gray, gray-green and gold on white paper. The secession style is worthy of study, as are any new or old ideas in typography, for the typographer who advances is he who keeps up to date and allows no cobwebs or other evidences of inaction to find dwelling place in his brain-pan.

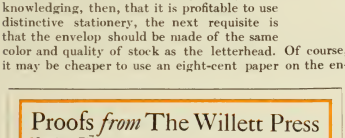
EXAMPLE 301.—This is a reproduction of a letterhead printed from an incised copperplate. The reason for showing it is to present to the type printer an example of neatness and dignity in letterhead designing by another process. Copperplate-engraved stationery appeals to many because of this quality of neatness, and in view of this fact more than a passing glance should be accorded the specimen. It was printed in gloss black and red inks on white paper.

What is the use and purpose of the envelop? A careless answer to this would be, to cover and seal the letter during its transmission thru the mails. This is its chief purpose, but not the only one. Post office officials request that the name and address of the sender of a letter be placed in the upper left corner of the envelop in order that undelivered mail may be returned. In acceding to this request the business man has taken advantage of the publicity the envelop affords and utilized it in various ways to the advantage of his business. It is poor taste to cover the entire face of the envelop with advertising matter. Publicity advantage may be gained by more subtle methods. Every business house, after careful consideration, should adopt some distinctive treatment of its stationery and hold to it. It not only gives an appearance of permanency to the house using it, and serves as a testimony of its thoroness, but recipients will at once recognize letters from this source among much other mail. Oliver, the plow-maker, realizes it is to his advantage to have people know and talk about him and his plows, and the National Biscuit Company would not spend thousands of dollars annually to familiarize the public with Uneeda biscuit if there was no value in this publicity. Acknowledging, then, that it is profitable to use distinctive stationery, the next requisite is that the envelop should be made of the same color and quality of stock as the letterhead. Of course, it may be cheaper to use an eight-cent paper on the envelop than to use the twenty-cent paper the letterhead is printed on, but does it pay to thrust upon those who receive your correspondence the fact that you are compelled to closely economize? Printers, impress upon your customer the importance of using a good quality of paper thruout, but at this point, doubly impress upon him that the printing must not be slighted. The government prints thousands of names and addresses on envelops for merchants who think they are saving money by that method. Some printers also turn out envelops in the machine-slug style of the government's products, and the result is the mail of one business house looks uninterestingly similar to that of many others. The few envelop corners reproduced in this chapter offer suggestion of distinctive treatment that is possible on such work. In each case the envelop had a counterpart in style of typography in the letterhead that accompanied it.

EXAMPLE 300
Designed heading in the so-called secession style

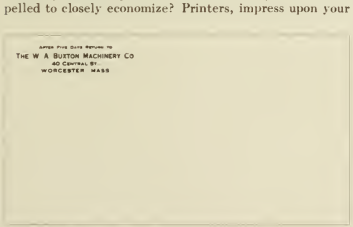


EXAMPLE 301
Neatness and dignity in letterhead designing

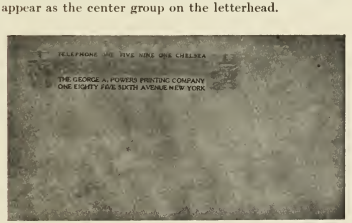


EXAMPLE 302
A good specimen of printer's proof envelop
Buff stock was used

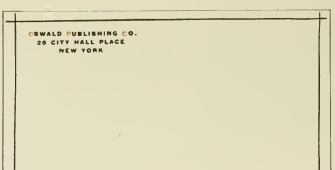
EXAMPLE 303 (Insert).—This envelop corner is closely related to the letterhead used by the same publication. These three lines, in the same type-face one size larger, appear as the center group on the letterhead.



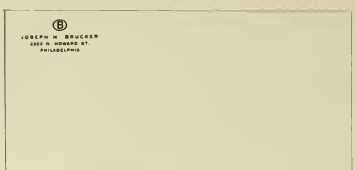
EXAMPLE 304
Suitable treatment for machinery envelop (See Example 280)
By W. A. Woodis, Worcester, Mass.



EXAMPLE 305
The envelop which accompanied the letterhead that is shown as example 296



EXAMPLE 306
The envelop mate of letterhead shown as example 286



EXAMPLE 307
Spaced gothic, topped by harmonious device

EXAMPLE 304.—A mate to the letterhead shown as Example 280, this envelop corner is also appropriate for the business it represents. The line "After five days return to" is really unnecessary and is now seldom used. The name and address of the sender in the corner of the envelop is sufficient to insure the return of first-class mail if not delivered for any reason. It is necessary tho, on other than first-class mail which the sender may desire to have returned, to add the words "If not delivered notify . . . and return postage will be provided."

EXAMPLE 305.—The treatment of this envelop is the same, on a reduced scale, as the letterhead (Example 296), and suggests the plan of actually duplicating the letterhead form on the envelop.

EXAMPLE 306.—The relation between the style of this envelop and Example 286 further emphasizes the value of similarity in the several pieces of stationery used by the same company or firm.

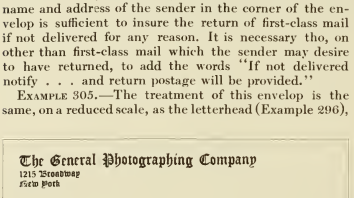
EXAMPLE 307.—Another specimen in spaced gothic. The circle-and-initial device in style and treatment harmonizes perfectly with the type-face. A device used as a trade-mark when adapted to stationery purposes should be made to harmonize with the type-face that is to accompany it. Or it may be easier to blend a type-face with the trade-mark. This has been done here and in Examples 303 and 309.

EXAMPLE 308.—A pleasing and simple treatment in Caslon text. Such an arrangement can be set in type in a few minutes.

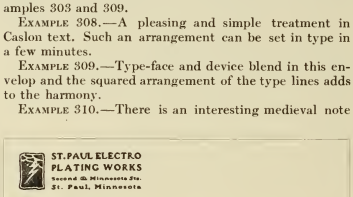
EXAMPLE 309.—Type-face and device blend in this envelop and the squared arrangement of the type lines adds to the harmony.

EXAMPLE 310.—There is an interesting medieval note struck in the treatment of this envelop. It gives an atmosphere of distinctiveness that has real value to the business house using it. Orange and black inks; gray stock.

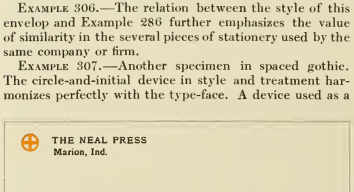
EXAMPLE 311.—There is an odd tone obtained by the spaced border and Caslon capitals. This treatment is good for some businesses, particularly the one for which this was used, but would be inappropriate for others.



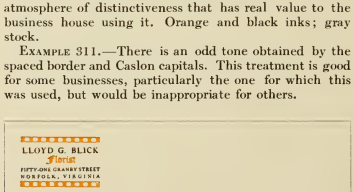
EXAMPLE 308
Caslon text is an excellent letter for this purpose



EXAMPLE 309
Harmony of device and type treatment
By Ray Greenleaf, New York



EXAMPLE 310
Distinctive and artistic treatment



EXAMPLE 311
An uncommon envelop corner

St. John Brothers Painters · Decorators
Ernest St. John
Fred. St. John
Paper Hangers
Hardwood Finishing

Cheboygan
Michigan [ ]

The Account of

EXAMPLE 314
A decorative style that is peculiarly appropriate to the business



HIXON & TINSMAN
DEALERS IN SUPERIOR SCRANTON COAL

Terms Cash *Positively No Book Accounts Opened*

Sold to

Dated [Broadway, New Jersey, 19]

All Coal Delivered Over Screens



All Sizes Constantly on Hand

EXAMPLE 315
An excellent billhead in the panel style
By Herbert R. Smith,
Washington, N. J.

BILLHEADS & STATEMENTS

AN assertion was recently made by the head of a large commercial printery to the effect that the importance of the composing-room has been overrated and that in the production of a job it should really have less to do with the office than any other department. This modern commercial sense of proportion which belittles typography and sets above it the processes of presswork and binding is wrong. There is a story told of a visitor to an art gallery. The guide was pointing out the paintings of the old masters, and, directing attention to a certain picture, said: "This, ladies, is the masterpiece of the great Raphael." "Oh!" exclaimed one of the party, "isn't it a pretty frame."

Now it is unprofitable either to belittle or to overestimate any of the elements that go to make a perfect job of printing. The message is the important thing, whether it be a newspaper advertisement or book, and anything which enhances the value of the final result is important. A momentous period in the production of a printed job is at the beginning, when the type is set. At this point the influences are either for a good or for a bad finish. An ill-proportioned, inharmonious title-page is as objectionable bound in hand-tooled morocco as it is bound in paper; even more so, because of the contrast. In the case of billheads and statements, the subjects of this chapter, the typography is highly important. A business house may for years use the type arrangement of a billhead just as it was printed at the first order, and printers who come after must suffer for the original sin. Here is a strong reason, then, why every job should be given careful attention at the time it is started thru the printshop. To do this the office should be in close touch with the composing-room, so that no job will go to the press-room unless it is a creditable representative of the shop's standard of typography. If it is not made right at the time of setting, nothing that may be done for it in the press-room or bindery will compensate for its defects.

However much we may deride the slavish following by some people of the changes that occur in the thing we call style, or fashion, it behooves us to give the subject some consideration or we may be spoken of in the past tense. Take the arrangement of a billhead as an example in point. A change has come about, due to altered methods of transacting business. Two old forms of billhead arrangement are shown:

Boston, Mass., ____ *18*____

M ____

To SMITH & JONES, *Dr.*

DEALERS IN

LUMBER, SASH, BLINDS, DOORS AND MOULDINGS

Terms: CASH 125 Main Street

EXAMPLE 312

An old form of billhead. The date and address at the top and "To" and "Dr." as here used are nearly obsolete

EXAMPLE 312.—This form shows an arrangement commonly in use a decade or two ago. The date line (usually in script) was in the upper right corner, and under it at the left was a dotted line beginning with a large script *M*. Immediately following came the firm name (generally rather large) flanked on the left by the word "To," and on the right by the abbreviation of debtor, "Dr." So the apprentice was taught, and he would then be further instructed to place the words "Dealers in" (or its equivalent) in a small line, centered; then to display the words indicating the line of goods carried. In a small line at the lower right corner was the street address, and aligned opposite were the mystic words "Terms Cash." The words "To" and "Dr." are now seldom used.

No allowances made after ten days from receipt of goods

Philadelphia, Pa., ____ *18*____

M ____

Bought of A. H. BROWN

WHOLESALE DEALER IN

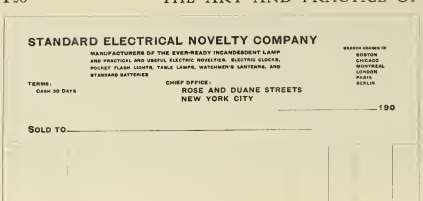
GROCERIES, PROVISIONS AND PRODUCE

Corner Market and Willow Streets

EXAMPLE 313

Another old form of billhead. The "M" on the address line and the phrase "Bought of" is now rarely used

EXAMPLE 313.—This shows another form which substituted the words "Bought of" for "To" and "Dr."


STANDARD ELECTRICAL NOVELTY COMPANY

MANUFACTURERS OF THE EVER-READY INCANDESCENT LAMP AND PRACTICAL AND USEFUL ELECTRIC NOVELTIES. ELECTRIC CLOCKS, POCKET FLASH LIGHTS, TABLE LAMPS, MATCHMEN'S LANTERNS, AND STANDARD BATTERIES

BRANCH HOUSES IN BOSTON CHICAGO MONTREAL LONDON PARIS BERLIN

TERMS: CASH 30 DAYS

CHIEF OFFICE: ROSE AND DUANE STREETS NEW YORK CITY

190

SOLD TO

EXAMPLE 316
An uncommmon use of gothic type, symmetrically arranged. The phrase "Sold to" is now found on most billheads

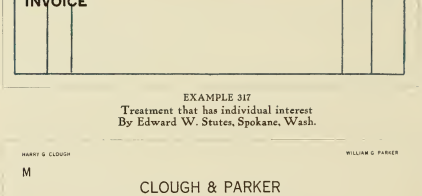

Empire Printing Company

Spokane's Leading Commercial Printers

419 SPRAGUE AVENUE
TELEPHONE MAIN 4167

INVOICE

EXAMPLE 317
Treatment that has individual interest
By Edward W. Stutes, Spokane, Wash.


HARRY G CLOUGH

WILLIAM C PARKER

M

CLOUGH & PARKER

INSURANCE OF EVERY DESCRIPTION

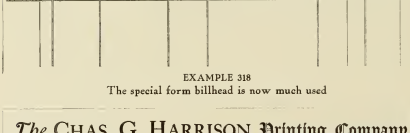
MANCHESTER, N. H.

312 AND 314 BEACON BUILDING

814 ELM STREET. TELEPHONE 87

DATE	POLICY NO	COMPANY	AMOUNT	PROPERTY	CREDIT	PREMIUM

EXAMPLE 318
The special form billhead is now much used


The CHAS. G. HARRISON Printing Company

Which Does *Regular and Irregular* Stunts *in* Books *and* Printed Things

at their Shop No. 103 South Davie St. *in* GREENSBORO, *North Carolina*

¶ TERMS CASH ON PRESENTATION OF BILL ::: ::: ¶ NO DISCOUNT ALLOWED

EXAMPLE 319
The quaint Colonial style adapted to a billhead

The older printers will remember the logotypes in various fancy designs of the phrase "Bought of" that the typefounders furnished in those days—which were set against type lines of "double great primer caps." Now "Bought of" has been supplanted on billheads by "Sold to," which directs attention to the fact that John Smith has sold goods to Thomas Brown, rather than that Thomas Brown has bought goods of John Smith—a distinction without a difference, one might say, yet there is interest in noting the change.

The reason for the "M" being discarded in recent years on billheads is that many business houses are now corporations, which makes the words "Mr." and "Messrs." no longer suitable as forms of address.

EXAMPLE 314 (Insert).—The tendency of the day is to individualize the style of treatment on billheads, conforming it to that of the letterhead and other stationery of the same customer. The example under consideration shows a type arrangement that in its decorative style is peculiarly appropriate to the business for which it is used. An unconventional effect such as this, is of course more difficult than the conventional kind, yet the exercise caused by it develops the brain and yields more satisfaction to the printer.

EXAMPLE 315 (Insert).—A coal dealer's billhead is not generally credited with inspiration for unusual results in typography, yet here a very creditable job has been produced from copy that would ordinarily be treated in a commonplace manner. Underprinting of the word "coal" is a clever idea. Panel treatment is not always successful on a billhead, altho it looks well in this instance.

EXAMPLE 316.—The compositor had a great number of words to place on this heading and a difficult task to arrange them symmetrically, yet he evolved a result that is strong and satisfying. Gothic block letter used in just this way is uncommon. The groups have been carefully shaped.

EXAMPLE 317.—The arrangement of this and other billheads in this chapter present the recently developed custom of placing the company's name at the top of the sheet and the customer's name and the date lower down on the heading. The position of the word "invoice" is odd. This word is displacing the words "bill" and "billhead" in commercial usage. The example also exhibits the plan of printing the entire bill or invoice instead of printing on paper previously ruled. Stock headings are not as extensively used as in former years.

EXAMPLE 318.—The special form billhead is shown in this example. Such treatment of the lower or ruled part of the sheet has been adopted by many business houses selling special lines of merchandise. The type used on this specimen is appropriate accompanying ruling so confessedly commercial.

EXAMPLE 319.—The quaint Colonial style is here adapted to billhead purposes. Treatment so unconventional should be confined to a printer's own stationery or used only for customers desiring it. The reason that compositors have so many good jobs rejected

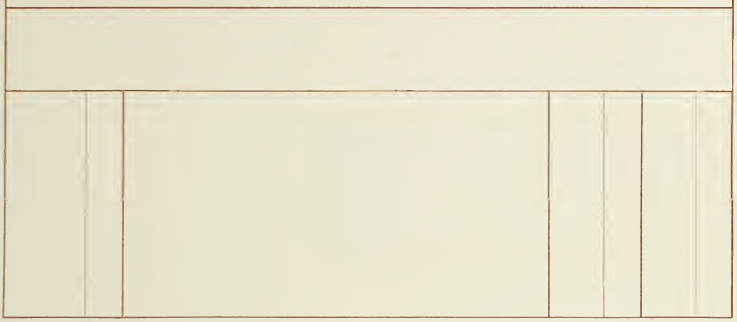
Albert E. Pike — William H. Barrett

The A. E. Pike Company

Practical Tailors

Ladies' and Gentlemen's
Garments Made and Cared For

Banigan Building
Providence, R. I.



EXAMPLE 320
The use of the typewriter is causing changes in the construction of billheads
By H. Ernest Stafford, Providence, R. I.

BINDERS :: :: STATIONERS :: :: LITHOGRAPHERS :: :: DESIGNERS :: :: EMBOSSERS

Both Telephones Number 193

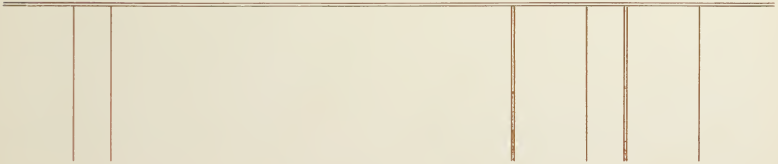
THE JOS. BETZ PRINTING COMPANY

HIGH-GRADE CATALOG, COMMERCIAL & PROCESS

PRINTERS

SOLD TO

DATED AT ONE HUNDRED AND TWELVE W. FOURTH STREET
EAST LIVERPOOL, OHIO



EXAMPLE 321
The letterhead arrangement is popular for billheads

is that the jobs are not treated appropriately. An arrangement may be good in itself, yet be unfit for some purposes.

EXAMPLE 320 (Insert).—This is an interesting representative of the non-stock-ruled heading, and it also illustrates the changes the typewriter has worked in billhead printing. When bills were written in by hand, script type and dotted rule prevailed, but with the coming of the typewriter, script and horizontal guide lines are gradually disappearing from the face of billheads. The example under consideration also demonstrates the effectiveness of Caslon lower-case for billhead purposes. The rule border and the panel for the insertion of customer's name and address gives distinction to the job.

EXAMPLE 321 (Insert).—A simply treated modern form of billhead is here exhibited. A Caslon capital and small capital scheme, it offers a suggestion for effective billhead treatment. The present-day tendency to arrange billheads in much the same manner as letterheads may also be noticed. By omitting here the words "Sold to" and the ruling, a good letterhead would remain. Other forms in this chapter afford similar possibilities.

EXAMPLE 322.—Scotch Roman capitals look well as used on this billhead. The arrangement is uncommon.

EXAMPLE 323.—This billhead is reproduced for the interest a German specimen will have to the American typographer. It was originally printed in brown and gray inks. German printing is generally strong and rugged and at the same time consistent and harmonious in combinations of type and decoration.

EXAMPLE 324.—A simple arrangement in Old Style Antique is here shown to illustrate the prevailing use on billheads of the order numbers of the purchases. Most business houses now use an order or requisition form in purchasing goods and for convenience and accuracy in approving bills demand that the order number shall appear on the bill or invoice.

EXAMPLE 325.—For a business such as this one, the treatment given is appropriate and pleasing. Caslon capitals and italic are entirely suitable, and the rule border is a strong factor in its effectiveness. No guide rules are used.

EXAMPLE 326.—Monthly statement forms, supplementing as they do the billhead, are treated similarly, excepting that it is customary to have the word "Statement" appear somewhere upon it. Monthly balancing of accounts is a part of business procedure and customers expect statements of their accounts with the coming of the first of each month. The type treatment of the statement should be similar to that of the billhead and letterhead used by the same business house. This example carries the peculiar treatment accorded all of this firm's stationery.

EXAMPLE 327.—Clever arrangement of a printer's statement is here shown, as well as the sometimes printed words "Balance" and "As per invoice" in the lower part.

EXAMPLE 328.—This form is appropriate for any business. The line "Statement of

THE KENDALL PRINTING HOUSE

BELL PHONE
KENSINGTON 2817

HIGH-GRADE PRINTING
ENGRAVING—STATIONERY

102 WEST ONTARIO STREET
PHILADELPHIA

SOLD TO

MAKE ALL REMITTANCES PAYABLE TO
THOMAS KENDALL

EXAMPLE 322
An uncommon arrangement in Scotch Roman capitals



Rechnung von Hermann Brücker
Buch- und Kunstdruckerei · Friedenau-Berlin
Schmargendorferstraße 13 · Fernsprecher: Amt Friedenau Nr. 151

für

Conto Pol. Friedenau, den

EXAMPLE 323
How a German printer treated a billhead

The Merton Dentist Supply Co.
Everything in Dentistry
Main Street, Tampa

Date
Sold to

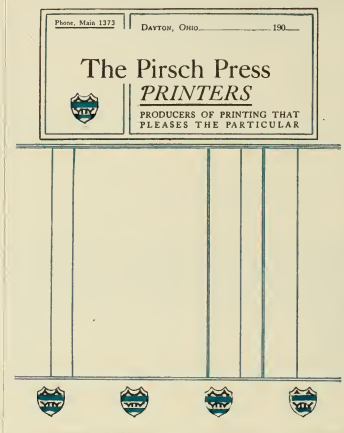
Your Order No.
Our Order No.

EXAMPLE 324
Order numbers are now frequently placed on billheads

JOHN E. BAKER & COMPANY · *Importers*
RARE & OLD ENGRAVINGS
VALUABLE BOOKS, PRINTS
1124 Walnut Street, Philadelphia

Sold to *Date*

EXAMPLE 325
As a typewriter is used to fill out this billhead, no guide rules are necessary



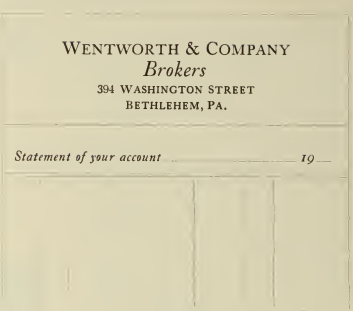
EXAMPLE 326
Treatment of a statement, peculiar to all of this printshop's stationery

your account" is suggested as a clear and business-like method of advising the customer just what the form means.

Example 329.—This statement form is treated in the style of the billhead shown as Example 314 (Insert) and demonstrates the effectiveness and value of related treatment of business stationery.

Example 330.—The treatment of this statement is unique. It is seldom that a printer who departs so far from the conventional produces results so pleasing. Of course this particular style should not be used promiscuously.

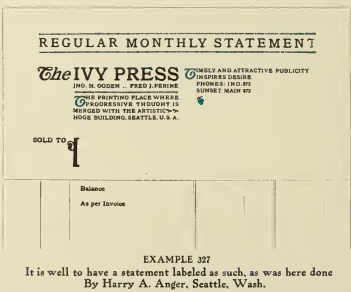
In addition to billheads and statements there is the "Credit Memo." a form used when goods are returned or exchanged by customers. Some houses use their billhead form for the purpose, simply inserting the words "Credit Memo." on it. The credit form should be unlike the billhead, as when they are alike confusion is apt to result.



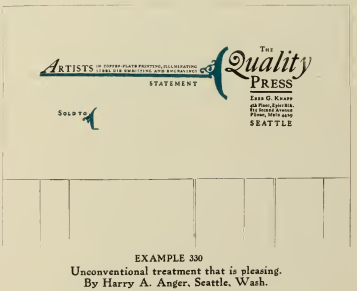
EXAMPLE 328
A statement form that is appropriate for any business



EXAMPLE 329
Statement form to accompany billhead shown as Example 314



EXAMPLE 327
It is well to have a statement labeled as such, as was here done
By Harry A. Anger, Seattle, Wash.



EXAMPLE 330
Unconventional treatment that is pleasing.
By Harry A. Anger, Seattle, Wash.



EXAMPLE 333
Strong and decorative, yet simply constructed.
By Will Bradley

CATALOGUE SPECIALISTS MACHINERY ILLUSTRATIONS OF THE BETTER CLASS

Wadsworth & Hughes

Commercial Artists, Photo Engravers and Printers

150 Nassau Street, New York
Telephone 2429 Beekman

Rooms 829-830

EXAMPLE 334
An excellent arrangement of the Caslon type-face.
By the Hill Print Shop, New York

NEW ENGLAND UNDERWRITER'S AGENCY OF CONCORD, N. H.
GREENWICH INSURANCE CO. OF NEW YORK

WM. H. NORRIS & SON

INSURANCE

24 EXCHANGE PLACE, AND
27 KILBY STREET
BOSTON

WM. H. NORRIS MARY A. HOUTON

EXAMPLE 335
A well treated card in gothic.
By the School of Printing, North End Union, Boston, Mass.

BUSINESS CARDS & BLOTTERS

POLITE society requires that a visitor shall be announced by a card bearing his or her name, and the courtesies of business call for this same formality. The busy man in his office is placed at a disadvantage if he has not understood a visitor's name and has no idea of his business. A card that clearly tells both name and business prevents embarrassment and misunderstanding and enables the men immediately to proceed with the matter that had occasioned the call.

The card makes it unnecessary for the caller to explain who he is. Without the printed information he would need to introduce himself thus: "I am James Johnson. I am president of the Johnson Manufacturing Company. We manufacture machinery for the making of paints. Our office is at 320 Broadway. Our telephone number is 4653 Worth." Rather ridiculous, isn't it? But with all this neatly printed or engraved on a card, embarrassment is avoided.

The Phone Number

CUSTOMER'S NAME

His Business

THE STREET AND THE CITY ADDRESS

Name of REPRESENTATIVE

EXAMPLE 331
Showing customary arrangement and proportions of type lines on business cards

The physical construction of a business card is important. A large city wholesale house cannot afford to circulate the cheap-looking, inharmonious cards that some owners of small shops on a side street are pleased to use. Printers are forced to print cards in imitation of intaglio work to satisfy customers who do not consider that a truly typographic design looks like a business card. There is no use denying that copper-plate engravers set the style for much of the business card printing. Those printshops doing this imitation work should have samples of the best card work done by engravers, so that their imitations may be as accurate as possible, so far as concerns style, face and arrangement. There is little pleasure in being an imitator unless you are a good one, and even here is opportunity to gain a reputation for clever imitation printing. Good stock, a dense black ink and perfect types, are means to this end. Pleasing results have been obtained when printing light-face gothics or shaded text letters, by using green-black ink on white plate-finished card.

With these few words on imitation engravers' work we will pass on to purely typographic treatment in business card printing.

EXAMPLE 331.—There are a few customs in the arrangement of business cards which are followed on most printing of this kind. The customer's name (company or firm) is treated as being of the greatest importance and usually occupies the point of balance, a trifle above the center of the card. The words indicating the business are second in strength and position, followed by the street and city address. The name of the representative usually occupies the lower left corner, and the telephone number, when used, may be placed at the head or in some other available space, in small type. This distribution of proportions is also followed to some extent on unconventional arrangements, as will be seen by referring to other reproductions in this chapter.

EXAMPLE 332.—Novelty in business card construction is found in this specimen. As actually used the miniature cover was inserted in a slit in the card and pasted fast. The arrangement of the type lines is interesting in that it closely follows that of an addressed envelop. Such placing of lines is practiced by many compositors.



FRED. H LANCASTER

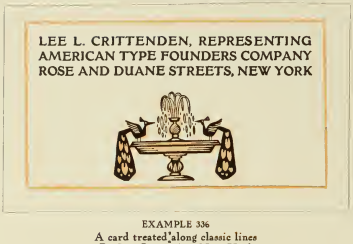
27 CITY HALL PLACE

NEW YORK CITY

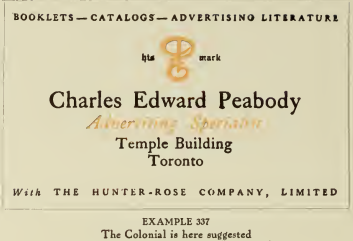
ASSOCIATE EDITOR
THE BUSINESS WORLD

EXAMPLE 332
Novelty in business card construction

EXAMPLE 333.—From among the numerous business cards designed by Will Bradley this was selected for its strength, decorativeness and simplicity of construction. It will please the eye of anyone who delights in strong lines contrasted with blank space. The two ornaments add a decorative value that would be missed



EXAMPLE 336
A card treated along classic lines
By Lee Crittenden, New York



EXAMPLE 337
The Colonial is here suggested
By Charles Edward Peabody, Toronto, Ont.

if they were not used. Were the two lower type lines in capitals the card would score higher in consistency, but would lose some of its individuality. If the rule border were narrower the tone would be more even, yet it would suffer from loss of a distinguishing character.

EXAMPLE 334.—This is one of those excellent arrangements of the Caslon type-face that is met with too infrequently. The card proper is all in lower-case, but where rules occur capitals and small capitals are used. This in recognition of the law of typography that lower-case display should not be encumbered with rule lines. Lower-case was evolved from the ancient Roman letters we now call capitals by the scribes who cultivated an easier stroke to facilitate writing. Hence the straight lines of rules are inconsistent and inharmonious used with lower-case. On the other hand, capitals being more erect and angular, are helped rather than impaired by rule lines.

EXAMPLE 335.—A business card in gothic as well treated as this one is scarce. The type is slightly spaced, which removes it from the commonplace, and the lines are arranged symmetrically. The business is given the most emphasis, altho the length of the firm name retains for it almost equal prominence. The original of this example was printed in brown-olive on buff card and was altogether out of the ordinary.



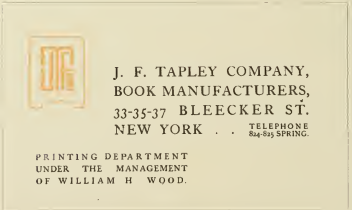
EXAMPLE 338
The card-edge border gives a unique distinctiveness

EXAMPLE 336.—The designer of this card worked along classic lines in constructing it and succeeded in producing an interesting effect. Three lines in the same size of type and of equal length as here treated is uncommon in business card typography. The ornament supplies the necessary weight to balance the card, and affords a means of supplying a touch of color.

EXAMPLE 337.—This card is an interesting contrast to the preceding one in arrangement, and especially in the difference of shape and in the type-faces used. The design under consideration has lines in capitals, italic and roman lower-case; all of the Caslon face. It was originally printed on buff antique card, which harmonized with the Colonial suggestiveness of the typography. The words are displayed with special regard to completely setting forth each phrase in a line.

EXAMPLE 338.—The card-edge border treatment gives to this business card a unique distinctiveness. The size, too, is uncommon. A stickler for consistency would claim that the words "Auguste Giraldi" should be in capitals and small capitals.

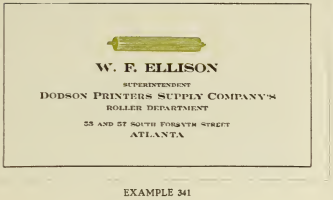
EXAMPLE 339.—Here is a card notable for its careful adherence to the laws of shape-harmony. The type matter is gathered into two squared groups, which are proportioned to blend with the work-mark in forming a symmetrical design. Only capitals are used, and as before



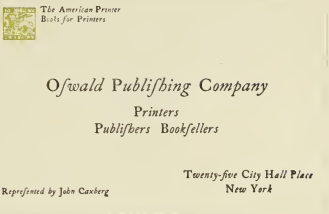
EXAMPLE 339
Showing careful adherence to the laws of shape-harmony
An uncommon grouping



EXAMPLE 340
The horizontal lines are well employed
By the Gazette Press, Niagara Falls, N. Y.



EXAMPLE 341
A neat design in an engravers' roman



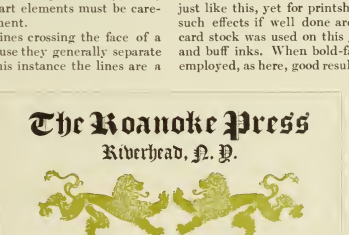
EXAMPLE 342
A dignified card with a historical motive
By Walter B. Gress, New York

mentioned, they lend themselves better to squared effects than do lower-case letters. An arrangement such as this is difficult, as the success of the finished result depends upon so many details. Type and shape-harmony, tone, balance, symmetry—all those art elements must be carefully worked into the arrangement.

EXAMPLE 340.—Horizontal lines crossing the face of a card are rarely successful, because they generally separate connecting phrases, but in this instance the lines are a necessary part of the design and divide the type matter at a suitable place. Were the type groups centered in each panel the effect would not be as pleasing as it is with them close to the cross lines, giving as they do a one-group appearance.

EXAMPLE 341.—In this card a neat design has been cleverly planned with an engravers' roman type-face. The roller illustration and the rule border do much in lifting the card out of the commonplace.

EXAMPLE 342.—This card would better please the average person if italic capitals were substituted for the roman. However, there was a historical motive for treating it in this manner. When Aldus Manutius introduced the slanting style of type we know as italic, only lower-case letters were cast, and Roman capitals were used with them. The arrangement of this card is worthy of study, as it would serve excellently as a model for business cards requiring dignified typography.



EXAMPLE 343
Bold, artistic treatment of a printer's card
By Henry D. Taft, Riverhead, N. Y.

EXAMPLE 343.—Few businesses will allow of treatment just like this, yet for printshops, art stores, and the like, such effects if well done are permissible. A light brown card stock was used on this job, printed upon with black and buff inks. When bold-faced type and ornaments are employed, as here, good results may be obtained with combinations of subdued colors and tints, lessening the contrast.

EXAMPLE 344.—Caslon italic is a good letter for business cards, especially for those of a jewelry house. Being next of kin to script or handwriting, it has closer personal interest than the staid and dignified romans. It is not better than roman for all business card purposes, but for some jobs it affords opportunity to vary the treatment and strike a different note.

EXAMPLE 345.—The style of this card is uncommon, both in the compact arrangement of the display lines and in the border treatment. The inset corners suggest the contour of the type group. Altho there are occasions when it may be used to advantage, not every compositor can design this style of card satisfactorily.

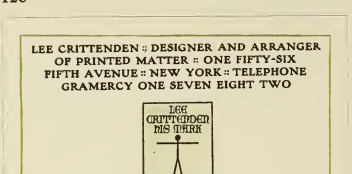
EXAMPLE 346.—This card is a variant of the one shown as Example 336, but a trifle more classic in its entirety.



EXAMPLE 344
Caslon italic is a good letter for the card of a jewelry house
By D. Gustafson, Red Wing, Minn.



EXAMPLE 345
Uncommon treatment, with harmony of contour
By Edward W. Stutes, Spokane, Wash.



EXAMPLE 346
An arrangement that will be appreciated by cultivated people
By Lee Crittenden, New York

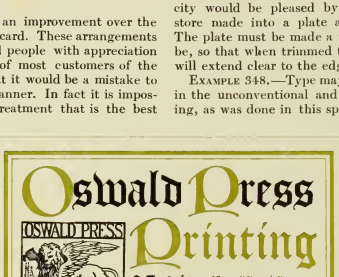


EXAMPLE 347
A halftone cut used as the background of a business card

The device in the lower part is an improvement over the peacock ornament in the other card. These arrangements will be esteemed by cultivated people with appreciation of the artistic, yet the tastes of most customers of the commercial printer are such that it would be a mistake to treat their cards in just this manner. In fact it is impossible to select one particular treatment that is the best for all purposes. Each of the cards shown in this chapter is good for one purpose; some are good for several purposes, but not one is the best for all purposes.

Example 347.—Novelty is sometimes demanded, even in business card printing, and no better way will be found to please such customers than in adopting some appropriate halftone cut as was here done. The high lights of the sky and the street surface in the picture afford an excellent background for overprinting with type. If the type were printed in the same ink as the cut, which could be some artistic two-tone, the result would be even better than shown here. In this instance the picture is especially appropriate to the name of the café; but halftone views of a general nature, such as landscape pictures, are adaptable to many purposes. The business man in the smaller city would be pleased by a special photograph of his store made into a plate and adapted in this manner. The plate must be made a trifle larger than the card is to be, so that when trimmed the background of the picture will extend clear to the edge of the card.

Example 348.—Type may with good effect be arranged in the unconventional and dashing style of handlettering, as was done in this specimen. Uncial initials add to the decorative effect furnished by the text letter used for the display lines on the card. The square imprint device lends value to the general effect, which is compact and bold.



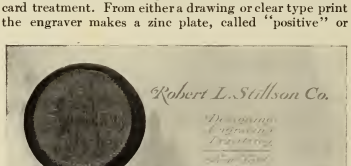
EXAMPLE 348
Type arrangement in the dashing style of handlettering

Example 349.—Novelty is sometimes demanded, even in business card printing, and no better way will be found to please such customers than in adopting some appropriate halftone cut as was here done. The high lights of the sky and the street surface in the picture afford an excellent background for overprinting with type. If the type were printed in the same ink as the cut, which could be some artistic two-tone, the result would be even better than shown here. In this instance the picture is especially appropriate to the name of the café; but halftone views of a general nature, such as landscape pictures, are adaptable to many purposes. The business man in the smaller city would be pleased by a special photograph of his store made into a plate and adapted in this manner. The plate must be made a trifle larger than the card is to be, so that when trimmed the background of the picture will extend clear to the edge of the card.

Example 350.—This specimen is unique in business card treatment. From either a drawing or clear type print the engraver makes a zinc plate, called "positive" or



EXAMPLE 349
Business card for a church organ manufacturer



EXAMPLE 350
A lettered and engraved design that was particularly handsome in the original



EXAMPLE 353
Blotter, rearranged from an intricate rule design, by request

IF you *really* want *good printing*—something that will appeal to the tastes of the critics, call at **The Print Shop of Beers & Frey**, *Producers of the Higher Grades of Printing*, 15 North Warren Street, Trenton, New Jersey

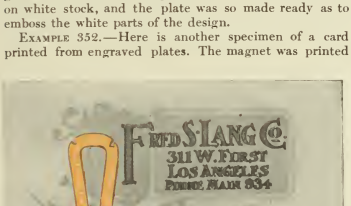
EXAMPLE 354
The Colonial or chapbook style admirably adapted to blotter purposes.
By Beers & Frey, Trenton, N. J.



EXAMPLE 351
Unique effect by means of a reverse plate

"reverse." It is best, tho, in ordering such work to specify that the letters are to appear white on a black background. This card was printed in dark yellow-brown on white stock, and the plate was so made ready as to emboss the white parts of the design.

EXAMPLE 352.—Here is another specimen of a card printed from engraved plates. The magnet was printed



EXAMPLE 352
An attractively designed card

in red and silver; the remainder in three shades of green. The entire design was embossed. The result was exceptionally attractive.

The typographer would do well, in business card composition as in other classes of printing to confine his efforts chiefly to legitimate type effects. There is a large field for study and improvement in typographic arrangement. Time spent in attempting close imitations of artists' and engravers' work is time lost. Such work should be studied, as good ideas can be gathered from it, but to imitate with the sole purpose of passing off type work for something else is not only wrong but foolish. In these days the engraver and printer must work together in producing printed matter. Each has his special work to do and each should do it well.

Blotters have a place in modern business, which, while not as important as that of business cards, is fairly well established. Business cards are left with customers as reminders, and blotters are sent for the same purpose, but with the added quality of usefulness. The treatment of a blotter should be as well thought out as that of a business card. In a sense the blotter represents the business house sending it, and while it may show less restraint and dignity than the business card, coarseness should be avoided in the handling of both type and illustration. As blotter stock comes usually in 19 x 24-inch sheets, a size cutting twelve out ($9\frac{1}{2}$ x 4 inches) is generally used.

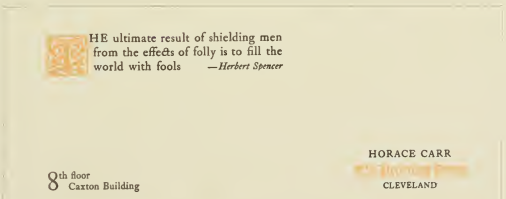
EXAMPLE 353.—This blotter is rearranged from an intricate rule design at the request of a printer who had difficulty in getting a proper



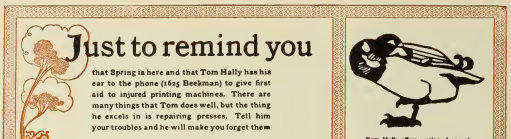
EXAMPLE 355
A well treated blotter
By Hill Print Shop, New York

effect. It shows simplicity and strength, telling its story in plain, straightforward typography. The words "Distinctive Printing" and "Commercial Printing Co." are given most prominence because they present the substance of the message.

EXAMPLE 354.—The Colonial or chapbook style has here been admirably adapted to blotter purposes. There is that pleasing gray tone that accompanies all true Colonial type-work, and a clever combination of roman, italic and text letter in the manner of this style of printing. This specimen goes to prove that an all-type printed blotter has possibilities unknown to the average com-



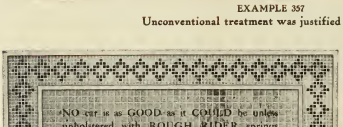
EXAMPLE 356
Clear-cut, dignified and tasteful treatment of a blotter



EXAMPLE 357
Unconventional treatment was justified in this case

typographer when he can ignore a room full of new type-faces and cases of ornaments and borders and simply select one small decorative initial and Caslon type-face for a blotter, as was here done. It has been said that two important factors in good typography are the material that is used and the material that is not used.

EXAMPLE 357.—The cordial personality of the advertiser was in this instance an asset and the many merry letters received by him following the mailing of the blotter justifies its unconventional word-treatment. The typography alone is such as to make an agreeable impression upon the recipient. Both the writing of an advertisement (or blotter) and the typographical treatment are important. Neither should be neglected.



EXAMPLE 358
Tint background formed of type squares
By O. R. Thompson, Jackson, Mich.

EXAMPLE 358.—In the original the background of this blotter was printed in several shades of light green from a combination of small solid type squares, and did not stand out as prominently as in this reproduction. The advertising phrase was set in Caslon and placed in the center panel in the style of motto cards.

EXAMPLE 359.—This blotter was used in the writing-room of a convention hall and, as will be noticed, a calendar containing only the days of the convention was used. Simplicity and appropriateness governed the typographical treatment.

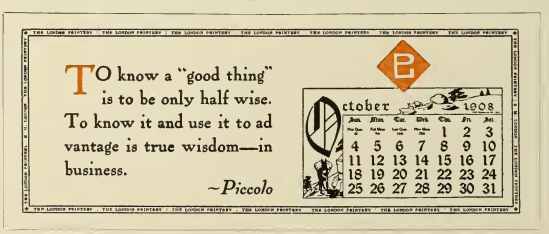
positor and buyer of printing. A purely typographic design is often as pleasing as one illustrated.

EXAMPLE 355.—The designer of this blotter has treated it as some of the best modern advertising is treated—he has used an illustration to attract attention and has selected a plain, legible type-face to carry the terse, business-like word story. The border in color, extending fully to the edge of the blotter, counts in its effectiveness.

EXAMPLE 356.—A clear-cut, dignified and tasteful treatment for a blotter is shown by this specimen. If a blotter is to have a chance of being selected for the personal desk of the business man, it must have something to recommend it. No man of good taste would feel ashamed to have this blotter seen on his desk. The secret of the attractiveness of the blotter lies in the admirable quality of "restraint." It is a proof of good taste in the



EXAMPLE 359
Blotter used in the writing-room of a convention hall



EXAMPLE 360
Tone-harmony is the chief characteristic of this blotter
By S. H. White, Rock Hill, S. C.

EXAMPLE 360.—Tone-harmony is the chief characteristic of this blotter. It is difficult to get good results when a monthly calendar is used, but this specimen is exceptional. The balance, too, is excellent and the border made from repetitions of the words "The London Printery" was cleverly executed. In the original a buff-tint background covering all but the calendar section, added something to the general result.



EXAMPLE 361

Strong and harmonious poster treatment

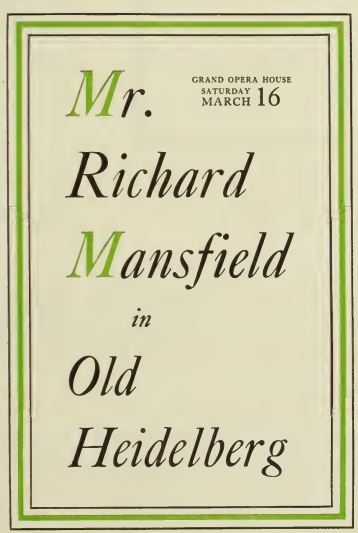
POSTERS

POSTER printing is a specialty in the large cities where plants are equipped for the economical and effective production of such work. However, consideration of the subject in this chapter will be confined to the interest it may have for the general commercial printer, he who is called upon one hour to print a business card and at another to produce a window-card, car-card or other form of poster printing.

To treat such work satisfactorily the printer should have a wood-type equipment that need not be extensive but well selected. There should be a blend of styles in type-faces from the smallest size of metal type to the largest wood letter. The wood-type makers duplicate most of the artistic job faces, so that harmony in this respect need be no idle dream. There is a mistaken idea prevalent among printers that a poster type equipment is something apart from that of the job or commercial department. The eighteen or twenty-four point body letters used on posters should be a face such as Old Style Antique, which may also serve for general job work.

Printers, when buying type equipments, should know that strength is an important element in large poster printing. Bold letters give satisfactory results, especially when all capitals are used. Lower-case letters in large sizes can be dispensed with, altho occasionally there is opportunity for effective treatment with them. A few well selected capital fonts should meet the needs of most commercial printers, but where much of this kind of printing is to be had it is advisable for the printer to make his wood-type equipment complete. Many of the wood letters are made in various widths, so that a snugly filled line is possible with any copy. It is well, tho, for the sake of legibility to avoid very condensed letters.

The paper poster, such as is pasted on bill-boards and walls, will be first considered. Among poster printers a sheet 29 x 39 inches is taken as a unit and is known as a "one-sheet." "Four-sheet," "twelve-sheet," etc., are terms designating the number of units or "one-sheets" in the whole display. The commercial printer's "sheet" poster is generally the full 25 x 38-inch paper, a "half-sheet" being 19 x 25 inches and a "quarter-sheet" 12½ x 19 inches.



EXAMPLE 362
Refinement in theatrical printing. The original was a large three-sheet poster

EXAMPLE 361 (Insert).—Strong treatment is associated with the paper poster. The poster is an advertisement, but unlike its companions in the newspapers and magazines, is not always read at close range. It is well, therefore, to get certain strength into it, especially at those points which contain the essence of the message it carries—in this instance the phrase "Old Home Week" and the word "Boston." It is possible also to inject into poster printing those essentials of good typography—harmony, balance and tone. The example under consideration is an excellent exemplification of these art elements. There is harmony of type-face because only one series and only capitals have been used. The type-face and border are sufficiently similar in character to establish harmony between them. The bal-



EXAMPLE 363
A superior specimen of hand-lettered poster
By Frederick G. Cooper, New York

ance is good because of the larger lines occurring at the head and is also helped by the fact that sufficient lines extend the full measure. An even tone is fairly well maintained. The type-face (Winchell) and the border (an art nouveau design) are both obtainable in sizes large enough to duplicate this poster full-sheet size.

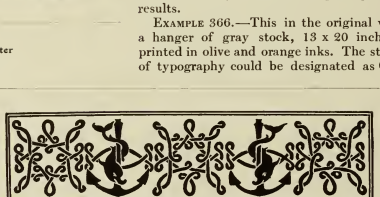
EXAMPLE 362.—This is a reduced presentation of a three-sheet poster which attracted the attention of the writer a few years ago because of its simplicity. For such effects as this, which carry but little copy, lower-case letters are appropriate. It is seldom, however, that the commercial printer is provided with so few words for his posters, and that is why capital fonts are recommended. Lower-case display, to look well, requires plenty of surrounding blank space, while capitals accommodate themselves to close quarters.

EXAMPLE 363.—Frederick G. Cooper, the New York artist responsible for this design, has arranged many clever posters for theatrical houses. He is particularly successful with quaint old-style lettering. That of the poster shown is based upon the Caslon model. It is possible for the printer to get similar effects with type and rule, but of course it is impossible to get the individuality that is associated with this artist's lettering. This poster was 19 x 29 inches in size and was used at an electrical show.

EXAMPLE 364.—The Colonial style of type arrangement is here adapted to window-card purposes. The window-card has the same advertising reason for its existence as the paper poster, and is printed on cardboard to enable it to stand upright. The most common sizes of window-cards are quarter-sheets (11 x 14 inches) and half-sheets (14 x 22 inches), the unit of which is the standard sheet of cardboard (22 x 28 inches). The treatment of this card is such that the word "Pinafore" and the decoration stand out most prominently, taking for granted that a person interested by the sight of this word will come close to the card and read it. Such an arrangement should not be attempted unless the copy is suitable. Forcing unsuitable copy into Colonial arrangements results in illegibility and dissatisfaction.

EXAMPLE 365.—It should be an easy matter to produce attractive window-cards or paper hangers in this style. Selections from the many artistic and odd cover papers obtainable, supported by harmonizing color combinations, makes possible any number of attractive effects. Only one size of type should be used and the border should be one that reflects the character of the type-face. Plain rules for border purposes are more successful in obtaining harmony than is decoration. As most letters contain two widths of line, a rule border matching the wider line, or both lines, gives proper results.

EXAMPLE 366.—This in the original was a hanger of gray stock, 13 x 20 inches, printed in olive and orange inks. The style of typography could be designated as Co-

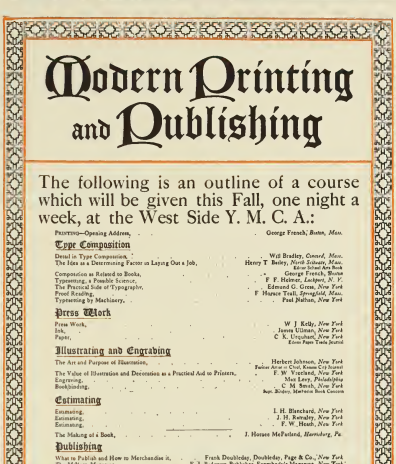


EXAMPLE 364
The Colonial style used on a window-card

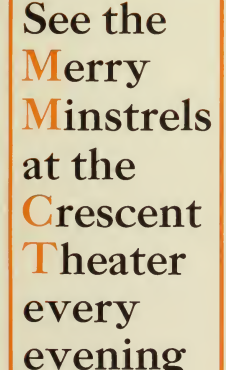
lonial. The tone and character of the decorative border make it an acceptable mate for the Caslon type-face. An objection likely to be raised against the practicability of using Caslon Text and Missal Initials on a large hanger of this kind can be swept aside by the statement that a print of any type-face the printer may have can be enlarged by zinc etching to fit a large hanger such as this one.

EXAMPLE 367.—Window-cards are extensively employed for announcing baseball and foot-ball games. The arrangement shown was designed for a series of college games, it being necessary to change only two lines of type with each order for cards. This method enabled the printer to study out a good arrangement and to retain it for the season. The color of the ink or that of the card was changed for every game to give a new appearance each time.

Cards as used in cars are another form of printed publicity which the typographer is called upon to produce. These cards are usually 11 x 21 inches. While many of the cards of this kind are attractively arranged, most of them could be improved upon. This is especially true of the typographic designs. Obsolete farm-poster wood type is not favorable to good results, but when arranged carelessly and printed as poorly, the effect is anything but attractive. While

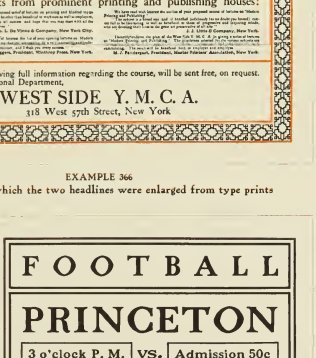


EXAMPLE 366
A hanger for which the two headlines were enlarged from type prints

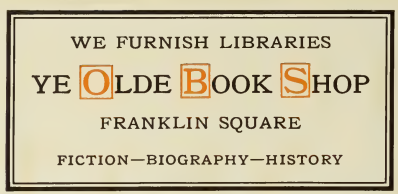


EXAMPLE 365
A simple typographic treatment that offers possibilities for attractive posters or window-cards

the right type faces are essential to perfect work, compositors should not get the notion that fairly good work is not possible with imperfect equipment. It has been remarked: "Any printer can do good work with proper material." This is not really true. It may be easier to do good



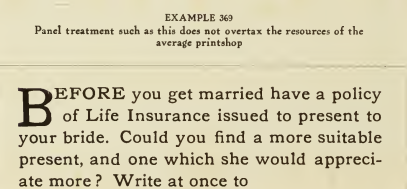
EXAMPLE 367
Window-card designed for a series of games. Only two lines are changed with each game



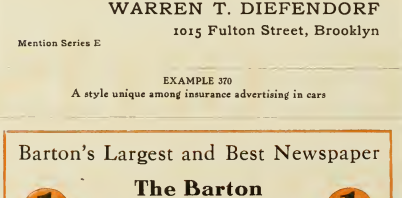
EXAMPLE 368
A style that is legible and appropriate, showing initials that can be made as needed



EXAMPLE 369
Panel treatment such as this does not overtax the resources of the average printshop



EXAMPLE 370
A style unique among insurance advertising in cars



EXAMPLE 371
An effect that can be easily duplicated by the ingenious printer

work with proper material, but to produce Class A printing with imperfect equipment is not impossible. The writer has seen excellent work done with type-faces which were considered by some to be out of date, printed on presses thirty years old. He does not recommend, however, attempting to do good printing by setting the type out of the "hell-box" and printing on scrap iron. New type, standard faces and the best presses on the market will be used by the wise printer. It is foolish to handicap the workmen, if profit is desired on the work.

EXAMPLE 368.—The chief essential in car-card advertising is legibility. The type must be large enough to be easily read by persons riding in the car. The treatment should be interesting enough to attract and hold the attention. The "Book Shop" card measures up to these requirements. The treatment is appropriate, too. Initial letters such as here used are easily made by paneling the letters with brass or wood rule. Thus are decorative touches supplied by the ingenuity of the compositor. The successful printer, like the successful man in all walks of life, must make constant use of the faculties Nature has given him.

EXAMPLE 369.—Department store advertising is common in trolley cars, and many printers are called upon to produce cards for that purpose. Here is a style of treatment, requiring no special material and easily adapted to other cards carrying a similar amount of copy. Capitals are more suitable than lower-case for a panel arrangement such as this.

EXAMPLE 370.—Unique among insurance advertising are the car-cards of which this is a specimen. Instead of the common method of merely stating name and business this advertiser uses the conversational style and presents arguments and gives reasons why insurance of various kinds should be taken out. The message on each card was begun with an initial letter.

EXAMPLE 371.—Another style of treatment within scope of the typographic printer's limitations is here presented. The circles can be made by an electrotyper, or if one is not convenient, the printer can make them of pressboard, celluloid, wood or other suitable material. Progressive newspapers are users of car-card advertising and this suggestion may be of value to some of them when producing such cards in their job departments.

EXAMPLE 372 (Insert).—The possibilities of type for poster purposes are here forcefully exemplified. The arrangement of the type lines is clever, and the distribution of color carefully thought out. Printers generally will find this poster an interesting study. It will be noticed that the contrasting colors in every case are separated. The introduction of a different color in the letter "c" in "Overcoats" is unusual but effective. It supplies a necessary spot of color at that point. The poster as here shown is exact size of the original, excepting the length of the paper, which has been trimmed at the foot to get it in this book.

EXAMPLE 373.—This card is excellent in every way. The advertising point has been

JACOB REED'S
SONS NEXT
EXHIBIT AT
Nassau Show Room
PRINCETON
Friday, November
Thirteenth 1908
Overcoats
Furnishings
SUITS

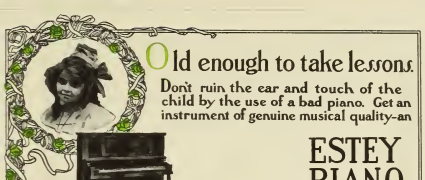


EXAMPLE 372

The possibilities of type for poster purposes are here exemplified
By Thomson Printing Company, Philadelphia, Pa.

cleverly worked out by the artist who designed the card. The attention-compelling phrase, "Old enough to take lessons," is associated with the child's portrait, being connected by the color in the wreath and the initial letter. A picture of the piano is unobtrusively yet prominently placed, as is the name of the article. Cards of the quality of this example are too rare.

EXAMPLE 374.—Sunday-school excursions furnish copy for many window-cards. The printer may appreciate this suggestion for an arrangement of such a job. It is sufficiently unconventional to attract attention, at the same time providing a simple way of arranging the matter that usually comes in with such orders. The arrangement has merit from an advertising point of view, the information being given concisely and legibly.



EXAMPLE 373
A car-card that is excellent in every way. The art and advertising elements are blended perfectly

EXAMPLE 375.—This is a simply treated type design that would also look well applied to other window-cards. Lower-case treatment for the purpose seems to be the right one. Simplicity appears to be a lost art with many compositors when setting or designing a window-card. They either build architectural designs and produce fantastic effects with rules and ornaments or else hurriedly jam together homely type-faces in unsymmetrical discord. At this writing there is being introduced in circulation a new design for Uncle Sam's "pennies" which is remarkable for its simplicity. Printers would profit by a close study of the new and old designs. Simplicity of design in printing is no less to be desired than simplicity of design in anything else. In the window-card under consideration the two strengths of line found in the border are duplicated in the type-face.

EXAMPLE 376.—The "Secession" style of border and ornament blends well with monotone type-faces without serifs, such as the type commonly known as gothic. As the wood-type equipment of most printshops very likely includes gothic faces, the style of treatment shown by this specimen may be produced successfully. A border such as this is easily procured, or can be made by the printer if he desires. The good results obtained here will be lost by printers attempting the style if other type-faces are used in conjunction with the gothic. Harmony is its chief point of excellence; take away harmony and but a commonplace poster will remain.

EXAMPLE 377.—A small and new member of the poster family is the motto-card. It is enjoying extensive popularity and is the means of circulating good advice and bits of philosophy tersely and often humorously put. These sayings are generally displayed attractively inside a border. There is great opportunity for printers of these cards to make use of artistic ability in type decoration. The specimen shown is daintily treated.

EXAMPLE 378.—The motto-card is also extensively employed for advertising purposes, the one used here having enjoyed some popularity in this way. The advertising is usually confined to a small line at the foot, sometimes connected in thought with the sentiment of the motto. The object is to have the card attractive enough to tempt the recipient to place it on the wall of his office. The attention of visitors will be called to it, and the advertiser will hear from some of them.

July 18

Annual Excursion
St. Mark's
Sunday School
to
Meluscong
on-the-Hudson
by Steel Boat Line
Leave Pier at 9 A. M.

Fare 50c

EXAMPLE 374
Suggestion for an excursion window-card

New Year's Reception
and Mask Carnival

The Lesten
Social Club

Arion Assembly
Saturday Evening, January 1st

EXAMPLE 375
A simply treated type design that would also look well, adapted to other window-cards

BASE BALL
MARCH FIELD

SPRINGTON
VERSUS
MELROSE

SATURDAY
AUGUST
6
4 P. M.

ADMISSION FIFTY CENTS

EXAMPLE 376
A border such as this blends with the gothic type-face. This treatment is easily duplicated in the average printshop

A man's heart must be in his skill and a man's soul in his craftsmanship

—Babic

EXAMPLE 377
Dainty treatment of a motto-card

esthetics he becomes impractical and his product is useless.

A well-balanced mind is as valuable an asset to the printer as to any other person. He should cultivate poise, especially in the treatment of his printed matter. If a customer learns to respect and depend upon the judgment of the printer, that printer will be able after a while to go to sleep at night without having his thoughts fastened upon his competitor around the corner. "I wish I could find a printer who would relieve me of the details of my printing orders," recently remarked an advertising manager of a large concern, which remark should cause sharp thinking by the man in the printshop. The employee who needs to be told how to do his work gets the minimum wage. The printing office proprietor who must be instructed by the customer in every detail of the work gets similar reward.

It may be well before closing this chapter to say a few words about decoration on posters. The primary purpose of the poster is to carry a message; to announce to the public some event of special or general interest. It has a use similar to the herald or bell-man of other days. The homely "sale bill" of the rural districts presents in a direct and forceful manner the story it has to tell, but it may be likened to the rough-hewn bench of primitive times. The other extreme is the over-decorated poster, filled to the edges with beautiful lines and forms, among which the message is lost, and with it utility. This kind of poster may be classed with the parlor chair of curves and color, sans strength and usefulness.

There is a happy middle-ground upon which the printer will be wise to take position. There he will recognize that art and utility blended give the best practical results in poster printing and in other work. Recognition merely of the utility element in printing will cause his product to become commonplace and without interest, while if he dwells alone with

You should be
ve–ry careful, you know,
you might get interested
in your work, and let your
pipe go out.

[*James McNeill Whistler*

Get your shoes at Duncanson & Company's store

EXAMPLE 378
The motto-card is a refined method of poster advertising

Store Closes Evenings 5.30 ; Saturdays 12.30

30 Years' Leaders of Fashion

Simpson Crawford Co.

SIXTH AV., 19TH TO 20TH STREET, NEW YORK.

AUSTRIAN CHINA DINNER SETS

100 pieces; made to sell at $32.00. New shapes, daintily decorated. Open stock; can replace any piece at any time..... $17.95

August Sale of Furniture

More Than a Quarter of a Million Dollars' Worth of Fine Furniture, at Prices That Save You 20% to 50% on Your Purchases

E7 Fifth Floor.

EMPHATICALLY the most notable and conspicuous August Furniture Sale in Greater New York. Trainloads of Furniture from the Best Manufacturing Centers in the United States at the Lowest Prices in the City. The business done during the past week has exceeded all previous big sales records by thousands of dollars. People came from everywhere for furniture. The sale enters upon its second week to-morrow with every line thoroughly reinforced, and just as complete and interesting as the hour when it began. Those inteading to furnish a home or an apartment complete may arrange with our Department of Accounts for Distributed Payments. Purchases held 60 days if desired.

Mission Rockers



$3.50

Exactly as illustrated; large and comfortable rocker of solid oak, finished in Early English Style; spring seat covered with chase leather; $6.75 value $3.50

Extra!

1,000 elegant Rockers in oak or mahogany finish; made extra strong. Regular $3.50 Rockers Monday only... $1.90

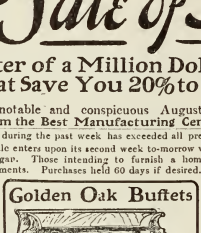
Oak Dining Tables

$16.00 val. $10.50
$18.00 val. $12.50
$20.00 val. $14.50
$31.00 val. $19.75
$40.00 val. $25.00
$48.80 val. $27.50
$55.00 val. $28.75

Dining Tables

golden oak; 45 inch top; extends 6 feet; $17.50 values, $10.50

Golden Oak Buffets



$22.50

Hand polished; base is 4 feet long and 2 feet deep. Carved claw feet and carved canopy top; solid wood panel doors. $30.75 values.

Extra!

500 golden oak Chiffoniers, 33 inches wide, 5 large drawers, cast brass handles; $4.50 values; Monday only $3.95 at...

Golden Oak Buffets

$20.00 val. $12.50
$25.00 val. $16.50
$30.00 val. $19.75
$33.00 val. $22.50
$39.50 val. $27.50
$42.00 val. $29.50
$49.00 val. $34.50

Brass Bedsteads $9.50



2-inch continuous post brass bedsteads as illustrated. Warranted not to tarnish. 2 upright fillers and panel on foot and head end. These bedsteads are sold everywhere at $18.00; to-morrow..... $9.50

Genuine Leather Couches

29 inches wide and tufted by hand; elegant carved frame and guaranteed spring construction. Best ever at..... $15.00

5-Piece Parlor Suites

About 3 carloads, received direct from the Furniture Exposition. Savings of 40% on each suite.

$45.00 5-Pc. Suites	$29.75	$97.50 5-Pc. Suites	$65.00
$55.00 5-Pc. Suites	$38.00	$118 5-Pc. Suites	$79.50
$74.00 5-Pc. Suites	$45.00	$133 5-Pc. Suites	$84.00

Slip Seat Dining Chairs

Kinds that are sold regularly at $5.00. In several designs. Made of quartered sawed oak and covered with genuine leather. Carved claw feet. These regular $5 chairs to-morrow at.... $3.00

5-Piece Parlor Suites

These suites were used for exhibition samples and they cannot be duplicated. Savings of 40%.

$55.00 5-Pc. Suites	$22.50	$60.00 5-Pc. Suites	$36.50
$44.50 5-Pc. Suites	$27.50	$79.50 5-Pc. Suites	$47.50
$49.75 5-Pc. Suites	$29.75	$123.00 5-Pc. Suites.....	$69.50

AUGUST SALE OF LINENS

Begins To-Morrow, and Will Be the Most Important Ever Announced by Simpson Crawford Company.

E7 MAIN FLOOR.

10,000 All Linen Table Cloths, 10,000 dozen Napkins, 15,000 yards of Table Damask, 50,000 Towels of various kinds, 12,000 Bed Spreads, 60,000 Bed Sheets, 50,000 Pillow Cases, thousands of pieces of Decorative Linens and 100,000 yards of White Goods.

The Prices Are the Lowest in the History of the Linen Business

$1.75 Hemstitched Linen Table Cloths

Of good quality German linen; 8-4 size; for square or round tables; best values ever offered; no mail orders filled; at..... $1.00

$2.00 Bleached All Linen Table Cloths

Extra heavy table cloths; grass bleached; two yards square; handsome new designs, with elaborated borders; $2.69 values; (no mail orders)..... $1.39

Scalloped and Hemstitched Huck Towels

Extra fine qualities in large size, 23x45 inches. Some hemstitched—others scalloped with embroidery edges; 50c. values (no mail orders); at..... 25c

Fancy Linens at Half

Centre Pieces, embroidered and scalloped round; 50c values at..... 25c

Centre Pieces and Shams; also Scarfs; embroidered and scalloped; 18 x 54; 98c values 59c

German Cluny Centre Pieces, Shams and Scarfs; 75c and $1.00 values..... 39c

Sheets and Pillow Cases

Pillow Cases, size 45x36; 15c values at 10c

Pillow Cases, hemstitched, size 45x36, 19c values, at..... 12½c

Sheets, Pepperill, seamless; size 72x90; 79c values, at.. 56c

Sheets, homespun, seamless, full size, 81x90, 79c values, 59c

Bleached All Linen Table Damask

An extra heavy quality, guaranteed pure linen; full 70 inches wide. A 75c. quality that will launder and wear perfectly; yard... 50c

SIMPSON CRAWFORD CO., SIXTH AVENUE'S FINEST STORE

EXAMPLE 379

A well-treated department-store advertisement of a kind to interest the general public

THE TYPOGRAPHY OF ADVERTISEMENTS

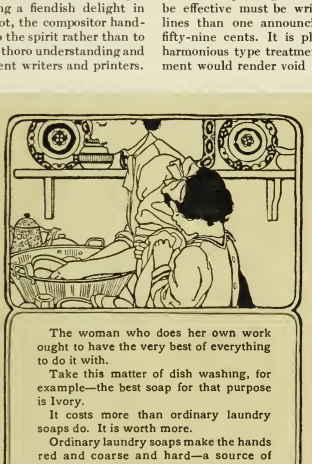
THIS chapter will deal with the subject of advertising from the typographic printer's viewpoint and no attempt will be made to cover the field of advertisement writing. While the treatment of modern advertisements is influenced to a great extent by advertising managers, printers are somewhat responsible for both the good and the bad typography presented by advertisements in the newspapers and magazines.

Advertising managers favor the printer who is able to interpret their ideas and mold them into good typographic effects. Instead of taking a fiendish delight in carrying out instructions to the dot, the compositor handling advertisements should hold to the spirit rather than to the letter. There is need of a more thoro understanding and co-operation between advertisement writers and printers. It should be agreed that the compositor is privileged to substitute a larger or smaller size of type if the instructions happen not to be accurate. Advertisement writers with no experience at the case should not recklessly ask for forty-eight point when thirty-six point is needed, nor call for a twelve-point letter for solid reading portions when enough copy is furnished to compel the use of an eight-point type.

The desired type-face should be mentioned by name. There are so many names of type-faces that the layout man and advertisement writer cannot be too careful in this respect. He may call for old-style and get any of two dozen faces. If he has, say, Old Style Antique in mind it should be so written on the layout, with a second choice should the supply of that letter be exhausted or the printshop not have the face. Caslon Bold is a good substitute for Old Style Antique, as Caslon is of Cheltenham, and Ben. Franklin of Post.

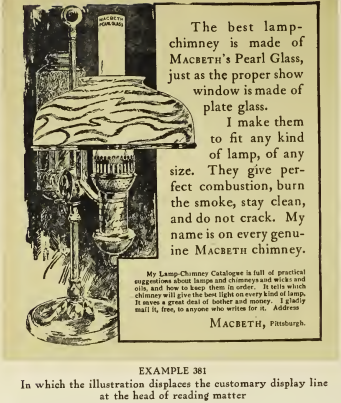
A remarkable change has come over the advertising pages of magazines and newspapers during the last generation. It was a simple proposition that confronted the compositor when most advertisements consisted merely of the plain announcement of name, business and address. The only problem then was whether the firm name or the title of the business should be the larger. Now the compositor, when called upon to set an advertisement, must be able to think more deeply or he will fail.

Different styles of typographic treatment are necessary to carry the message to various audiences. An advertisement exploiting a five-thousand-dollar automobile, to be effective must be written and designed on different lines than one announcing a special sale of shirts for fifty-nine cents. It is plainly evident that careless, inharmonious type treatment on the automobile advertisement would render void any efforts of the advertisement writer, but it is not so well realized that there is danger in another direction. The story is told of an advertisement writer, who, after experiencing extraordinary success in preparing the publicity matter of an extremely high-class house, took up the management of the advertising of a mail-order business, and failed. He prepared advertisements for the mail-order bargain-hunting public in the same style he had used for the more conservative class of buyers. Quality is more of a consideration with the general public than it was at one time, yet there are many buyers with good taste, limited in their expenditures, who are frightened away from too-elegant sales-rooms by the fear of high prices. An advertisement need not violate the principles of art and dignity to gain the sympathy of this class of buyer, yet it should have the element of human interest. It is important, then, for the printer as well as the advertisement writer to study his audience.



EXAMPLE 380
Blending typography with illustration
Type work by the McDonald Printing Co., Cincinnati, O.

EXAMPLE 379 (Insert).—Here is an admirably treated department-store advertisement, one to secure



EXAMPLE 381
In which the illustration displaces the customary display line at the head of reading matter



Small boys are lugging off our wash suits in great spirits these days, because the stock is unusually complete for this season of generally broken stocks.

Not to speak of some price revisions which bring the whole wash line of Russian sailor suits down to three prices:

$1.50, $2.50 and $3.50.

As for bigger boys' suits—woolen Nortolk and double breasted suits in fancy mixtures.

The revisions there range all the way up to $8.00 on a suit.

$6.50, $8.50 and $10.50 now.

Rogers Peet & Company,

Three Broadway Stores

at Warren st. | at 13th st. | at 34th st.

EXAMPLE 382
Simple type treatment, without display

the attention of the general public and interest it. The prices are emphasized by large figures, which treatment is popular with the average store of this kind, as it brings to the sales those persons who are seeking bargains (and most of us have that failing). The names of the articles are displayed in connection with their selling prices, in a manner easily seen at a glance, the rule panels further helping to a quick comprehension of the features of the sale. This advertisement is well treated from a typographical viewpoint. Excepting the two large headings, which are hand-lettered, only one style of display letter has been used. It is customary on city dailies and also on progressive newspapers in the smaller towns, to provide a distinct series of type for each large advertiser. For instance, in a paper before the writer one advertisement is displayed in Century Bold, another in John Hancock, and another in Foster. By this method the announcements of an advertiser as they appear day after day are clothed in familiar features that identify them at once to the interested reader. In contrast to the style of the Simpson Crawford advertisement is that of the Wanamaker Store (Example 397), of which more will be said further on.

Example 380.—In present-day advertising the printer is not as frequently called upon to originate designs as to blend typography with an illustration already made. Usually there is a mortise in which is to be inserted suitable type lines. This does not leave much to the printer, but all his ingenuity and good taste are required to so perform his portion of the work that a harmonious whole may result. This Ivory Soap advertisement is an example of intelligent co-operation on the part of the printer. Old Style Antique blends well in tone with the illustration. White space is liberally distributed in both panels. Altogether the effect is pleasing.

Example 381.—This advertisement presents another example of typography harmoniously blended with illustration. By this, as by the previous specimen, it will be seen that the illustration displaces the customary display line, and that the only suggestion of display is found at the foot of the advertisement, and then only slightly accentuated. The Macbeth company has always made good use of the Caslon type-face, similar type treatment having been used before illustration was adopted in its advertising. Compositors will notice that the words have been so arranged as to conform to the contour of the lamp-shade. A less careful printer would have made the five short lines even at the left. In an advertisement arranged in the conversational style, it has been found effective to set a portion of the matter in a large, easily

How Our Ad-Writers Earn Up to $1,000 Per Week

We are famed for paying ad-writers higher salaries than were ever paid anywhere else. The head of our copy department receives $1,000 per week.

Thus we have gathered here, in the course of years, the most brilliant copy staff in existence.

Let us tell you, through one of these writers, what good copy means—both to you and to us.

There are not fifty men in all America who can write copy that meets our requirements.

Here men are judged by results. They are measured against the best result-getters we have been able to find. Each success means a permanent and growing account for us. Each failure means a loss of both business and prestige.

There is not one ad-writer among a thousand pretenders who can meet such a test as that.

What Good Copy Means

Good copy is simply good salesmanship. It has little to do with phrasing—little to do with display.

The writer must know his audience—know their wants and their likes. He must know how to approach them, how to influence them, how to win them.

He must be well enough equipped to go from house to house and sell what he has to sell.

He must be proof against folly. He must efface himself. He will fail down very quickly if he tries to show off.

He must realize all the time that his future and fortunes depend solely on getting results.

It is not literary work—this ad-writing. A man need not know grammar. We care not how he spells. We have proof-readers.

But the man must be a salesman of brilliant ability. Printed words are expensive; he must make them all count.

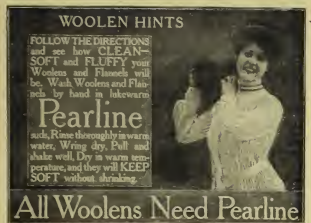
He must know human nature, must awake human interest, must be invariably able to touch the chord that responds.

And he must be a plodder, else he won't get to the bottom of things. We have had an ad-writer, drawing four times a Senator's salary, sit for days on rail fences to glean ideas from hearing salesmen sell to farmers.

Such men have high value because of their rarity. And because their ability is employed to influence millions.

We have often seen such men increase one advertiser's profits more in one month than we pay for a year of his service.

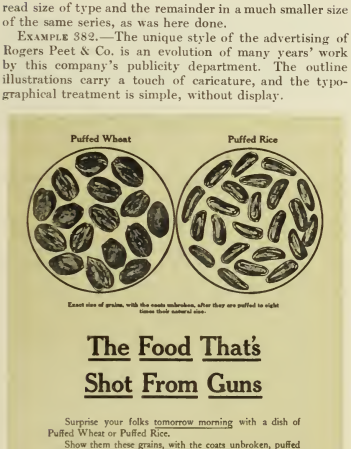
EXAMPLE 383
How a prominent advertising firm treats its own advertisement. By Lord & Thomas, Chicago, Ill.



EXAMPLE 384
A well-known style in which typography and photography are combined to get attractive results

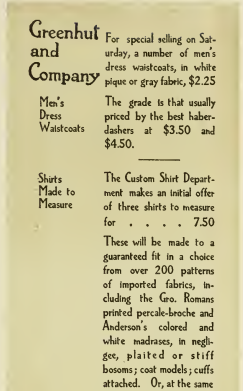
read size of type and the remainder in a much smaller size of the same series, as was here done.

EXAMPLE 382.—The unique style of the advertising of Rogers Peet & Co. is an evolution of many years' work by this company's publicity department. The outline illustrations carry a touch of caricature, and the typographical treatment is simple, without display.



EXAMPLE 386
Showing the style of underscoring words
By Lord & Thomas, Chicago, Ill.

EXAMPLE 383.—This specimen is interesting in showing how an advertisement is treated by a firm of writers which claims to pay one member of its staff a thousand dollars a week. Some of the statements in this advertisement will surprise printer readers of this chapter, and others as well: "Good copy is simply good salesmanship. It has little to do with phrasing—little to do with display." "It is not literary work—this advertisement writing. A man need not know grammar. We care not how he spells." "And he must be a plodder." The work of this firm may often be distinguished by the underscored bold-face lines heading otherwise plainly paragraphed matter. Each word is underscored separately. No border surrounds the advertisements.

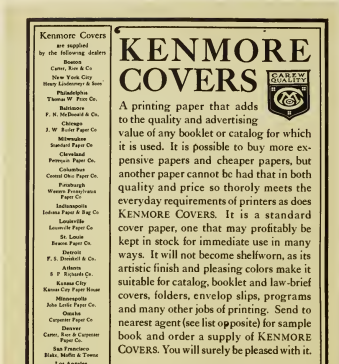


EXAMPLE 385
Artistic treatment of a department store advertisement

EXAMPLE 384.—The promoters of Pearline were the first, to the writer's knowledge, extensively to use in this way a combined typographic and photographic design. The type portion of this advertisement is distinctive because of the clever manipulation of the Cheltenham type-face. In a design of this kind the photo-engraver has an important part, altho the typographer must do his share with intelligent comprehension of the main idea.

EXAMPLE 385.—This shows a section of a department store advertisement unusual in its artistic treatment. But one type-face (Tabard) was used and an abundance of blank space was distributed thruout the design. For some reason this treatment has been abandoned and the company's advertising is now commonplace so far as concerns its typography. Perhaps the patrons of the store did not approve of the original artistic presentation of this company's offerings; anyway it is to be regretted that the style was not continued.

EXAMPLE 386.—This advertisement of the Quaker Oats company was prepared by the same staff of writers responsible for Example 383. There is the same general style in the type treatment—underscored headings, paragraphs in small body type, and no border. This is of



EXAMPLE 387
In which attractive typography was possible in spite of a long list of agents

the growing class of advertisements which go into detail, giving careful descriptions of the article and presenting reasons why it should be purchased. In this style of advertisement the printer deserves credit for the appropriate manner in which he treats the writer's message.

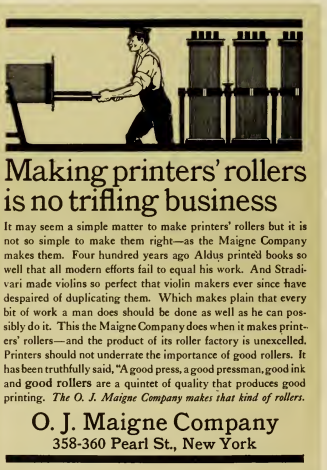
EXAMPLE 387.—There was presented to the designer of this advertisement the problem of including a long list of agents and yet retain for the advertisement proper the space to give it sufficient prominence. This has been solved by the panel at the left side. The border, trademark, and name of the article advertised blend in tone, while the remaining type matter shows a pleasing gray. All display in the larger panel is in capitals. Inserting the trademark in the space left by the shorter word of the heading makes the effect unusual. The original size of this advertisement was 6¾ x 10 inches.



EXAMPLE 389
Questionable use of the arrow

EXAMPLE 388.—The chief element in this advertisement is strength, especially noticeable in the original size. The page was designed to present at a glance, in illustration and in words, the purpose of the advertisement. The artist was furnished with pictures of roller-casting machines and told to conventionalize them, a rough sketch of the entire advertisement being given him. This style of treatment is partly silhouette, all perspective and detail having been omitted. The type portion shows Old Style Antique and Caslon in combination. Usually it is advisable to set the signature to an advertisement in a small size of type a trifle larger or bolder than that used for the body, but here the name of the company was intentionally made large, enabling it to be read with the heading.

EXAMPLE 389.—This advertisement is reproduced not for its beauty, but to show the use of the arrow as an indicator. At this writing, many of the men responsible for the designing of advertisements are arrow-mad. The advertising pages of magazines and trade papers resemble an Indian battlefield. The old-fashioned fist in its day was never more popular than the arrow is today. Serving an excellent purpose when properly used, the idea has been ill-treated at the hands of its friends. Its use in this particular advertisement is not good—the appearance is too serpent-like.



EXAMPLE 388
Strength in typography and illustration

EXAMPLE 390 (Insert).—Printers of programs and other forms containing small advertisements will be interested in the treatment of this page, from the *Edison Monthly*. Set in Caslon lower-case, without punctuation, and as far as possible in but three sizes of type, the effect is unique and decidedly pleasing viewed as a whole. The artist's work on the heading and borders has much to do with its attractiveness. The type work is by the Willett Press.

EXAMPLE 391.—The writer has for a long time admired the typographic advertisements of the Aeolian company. While various printers have been doing the work, the

ELECTRICAL CONTRACTORS WORTH KNOWING

Harry Alexander
Telephone 6090 38th St
20 West 34th St — New York

Commercial Construction Co
Telephone 4822 Madison Sq
114 East 28th St — New York

T F Attix Electric Co
Telephone 1108 Prospect
283 Flatbush Ave — Brooklyn

L K Comstock & Co
Telephone 7726 Cortlandt
114 Liberty St — New York

Blackall & Baldwin Co
Telephone 7920 Cortlandt
39 Cortlandt St — New York

Conduit Wiring Co
Telephone 3318 Madison Sq
14 West 29th St — New York

Brown & McClure
Telephone 4428 Gramercy
35 West 21st St — New York

Wm F Duffy & Co
Telephone 3461 Cortlandt
96 Warren St — New York

Joseph Burkart
Telephone 392 Madison Sq
1123 Broadway — New York

Edwards Electric Constr Co
Telephone 385 38th St
39 East 42d St — New York

A J Buschman Co
Telephone 5144 38th St
72 West 38th St — New York

C L Eidlitz & Co
Telephone 1148 Madison Sq
1168 Broadway — New York

Cleveland & Ryan
Telephone 4677 Cortlandt
23 Dey St — New York

Electric Construction & Supply Co
Telephone 219 Cortlandt
237 Broadway — New York

EXAMPLE 390
In which uniformity of type treatment makes for a pleasing result



EXAMPLE 391
One of a series of attractive type advertisements



EXAMPLE 392
Artistic results from non-typographic treatment
By B. L. Dunn and T. A. Sindelar, New York

advertising department of this company must have a man with excellent perception of the possibilities of type founders' material, for the results in almost every case are surprising. As in the advertisement reproduced, the display types show relation in tone or character with the border used. Printers should be encouraged by this example to increased faith in the possibilities of their craft along advertising lines. The stampede of advertisers to artists' and engravers' work may end and printers should be prepared.

Example 392.—While not a matter of typographic interest, this advertisement is reproduced because of its highly artistic treatment. The Oneida Community's advertising manager, B. L. Dunn, and its artist, T. A. Sindelar, are both to be congratulated upon the handsome, appropriate effect obtained. Printers will not only be pleased by close study of this advertisement, but will be likely to receive adaptable suggestions.

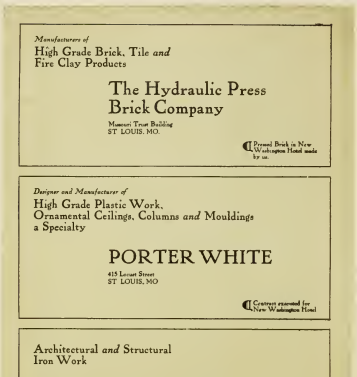
Example 393.—Here is an advertisement that represents a style much used in magazine advertising, in the production of which artist, engraver and typographer are jointly employed. The title "The School of Hard Knocks" finds reflection in the illustrations, and the black line enclosing the type gives shape to the whole. The type matter was placed in the design, not by mortising the base, but by insertion after electrotyping. The type was set to the proper shape by means of an oiled proof of the design.



EXAMPLE 393
A style much used in magazine advertising
By the Hall-Taylor Co., Milwaukee, Wis.

When several sizes of advertisements are to be made of the same design, the type is set full size and a clear proof pasted in position upon the drawing.

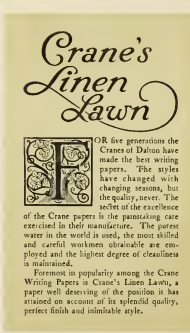
Example 394.—This shows a clever effort to give uniformity to the appearance of small advertisements in advertising programs and souvenirs. Such jobs of printing should be designed so that a uniform style of typography can be followed thruout. The advertising section of a program cannot hope to be more than a mere directory of business friends, and consequently requires different treatment from advertisements in a newspaper or magazine. Buyers of space may require cuts to be used or ask for certain type effects, but so far as possible uniformity should be maintained. Not only each advertisement but the entire advertising section should be set in the same series of type. It is possible, by varying the sizes of type, and arranging different group-



EXAMPLE 394
An effort to give uniformity to a page of program advertisements

ings, to get variety if it is wanted. It is not necessary to use discordant type-faces to accomplish this result.

EXAMPLE 395.—This advertisement appearing in the magazines during Will Bradley's regime as art editor of *Collier's*, the unusual type arrangement should no doubt be credited to him. While some would consider the blank at the left a waste of space it adds much to the value of the advertisement as an attracter. The motive of the type and decorative treatment is Colonial, altho the arrangement is modern.

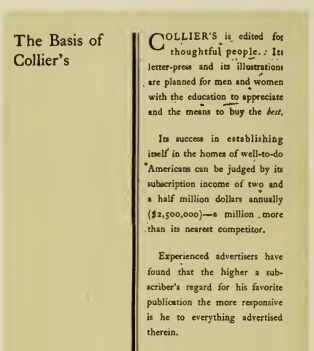


EXAMPLE 396
A decorative motive and pleasing harmony. By Calkins & Holden (Section of advertisement)

EXAMPLE 396.—A decorative motive in pleasing harmony with the purposes of this advertisement is its prominent feature. The reproduction shows but one section, other items having been similarly treated. This advertisement exemplifies the principle of appropriateness in type treatment. A strong display in bold-face type would have adversely affected the advertisement's selling power.

EXAMPLE 397.—The refined, dignified and artistic style of the Wanamaker Store newspaper advertisements is in striking contrast to those of most other department stores. William R. Hotchkin, advertising manager of Wanamaker's New York store, does not shout prices at his readers, neither does he do a lot of other things common to present-day advertisement writers, yet these advertisements (filling space said to cost half a million dollars yearly) keep two immense stores filled with buyers. Old Style Antique is the type-face used, and it seems to be just the letter for the purpose.

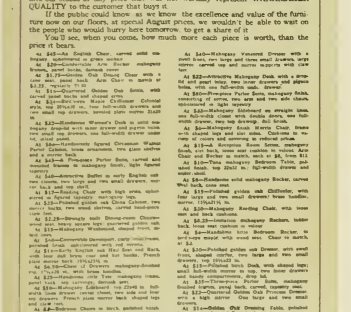
EXAMPLE 398.—In the old days every court had its jester, and this display of advertisements would not be complete without its funny one. This example shows that the advertisement writer, as well as the printer, has his play days.



EXAMPLE 395
Blank space and vertical lines as attracters in a magazine advertisement

EXAMPLE 399.—This is one of a series of effective advertisements in which the photographer and typographer have blended their abilities. There is harmony between the style of the type used and the two lettered lines at the foot. The Washburn-Crosby company plans its own advertisements and the finished effect is prepared in Minneapolis under its direct supervision. The printing plates are probably made by first photographing the picture and blank background in the usual way; then photographing the type matter in reverse as is done for line plates. By means of the sun or artificial light, both halftone and line effects are printed on a polished copper plate. Thus it is possible to present the letters pure white without, as some suppose, cutting away the screen. The reproduction herewith, however, contains the screen. At this writing Cook announces his discovery of the Pole, which suggests the appropriateness of this advertisement could it have been used in the magazines at the present moment.

EXAMPLE 400.—An advertiser with only a small space in newspaper or magazine is forced to study out the best manner of making use of it. A rule border is counted of value in throwing such an advertisement into prominence, but at the same time it lessens the conspicuousness of the main display. To overcome this, some typographic genius has arranged to have the display lines start outside the border and gradually creep inside thru an opening in the


Store Closes at 6 daily. At Noon on Saturdays.

Eight Car Lines Each Way Direct to Store

The Wanamaker Store

More Than 7500 Pieces of Furniture Sold in Eight Days of This Sale

Think how many pleased customers it requires to sell nearly A THOUSAND PIECES OF FURNITURE EVERY DAY

And every stock or it TRUE in character and price. Furniture that may be depended upon to give YEARS OF GOOD SERVICE—for not a piece can get into our stocks at any price that will not worthily represent WANAMAKER QUALITY to the customer that buys it.

If the public could know as we know the excellence and value of the furniture now on our floors, at special August prices, we wouldn't be able to wait on the people who would hurry here tomorrow, to get a share of it

You'll see, when you come, how much more each piece is worth, than the price it bears.

At $45—An English Chair, carved solid ma-hogany frame, upholstered in genuine leather.

At $50—Conservative Arm Rocker, mahogany frames, panel backs, damask cover

At $175—Genuine Oak Dresser Chair with a loose seat panel back. Arm Chair to match at $185. Side Chair at $165.

At $110—Quartered Golden Oak Settee, with carved panel backs and shaped arms.

At $125—Mahogany Settee, Queen Anne Colonial style, top 60x24 in., two half-width doors and two small top drawers, beveled plate mirror 31x38 in.

At $23—Mahogany Writing Desk in solid ma-hogany, with drop front, fitted with pigeon holes, two small top drawers, one full-width drawer under lid, oiled panel.

At $45—Handsomely figured Circassian Walnut Parlor Cabinet, brass ornaments, two glass doors and a mirror back.

At $45—A Turquoise Parlor Suite, carved and mounted frames in mahogany finish, light figured velour.

At $260—Automatic Buffet in early English oak two closets, two large and two small drawers, wa-ter back and top shelf.

At $170—Arm Chair with high arms, colonial style, figured tapestry mahogany legs.

At $20—Polished golden oak China Cabinet, two mirror backs, two wood shelves, carved bead-panel doors.

At $7.50—Sewing rack Dress-maker Chiffonier wood seat, heavy square legs, quartered golden oak.

At $15—Mahogany Wellington, shaped front, de-tail base.

At $30—Convertible davenport, carry mattresses, polished finish, upholstered with red cretonne.

At $14—Early English and Mail Seat and Rack, golden oak finish, 18 inches wide, 36 inches high, 11 inches mirror back 12½x22½ in.

At $6.50—Chest of Drawers, mahogany-finished top, 17x30 in., with brass handles.

At $25—Handsome style Two mahogany trunks, with hardwood slats, brass trimmings.

At $30—Mahogany Sideboard top 22x60 in. full-width base drawer, carved chest, two side and four end drawers, French plate mirror back, shaped top 24x60 in.

At $8—Bedroom Chairs in birch, polished finish. Exactly as sketch. Each, separately in.

At $14.50—Turkish "Chesterfield" Lounge in Velour, spring edge, 30 inches wide, 72 inches long, full-width drawer and cover, two top drawers, plate mirror back and top shelf. China cabinet over full mirror back, three shelves and carved panel. Side table has full width drawer and under-shelf 18x28 in.

At $450—Mahogany Veneered Dresser with a large plate mirror, 24x30 in., and two small ones, 10x24 in., square top and curved sides, with shaped base.

At $22—Attractive Mahogany Desk, with a graceful pearl inlay, two inner drawers and pigeon holes, 30 inches wide, 42 inches high.

At $200—Princess Parlor Suite, mahogany finish, consisting of settee, two arm and two side chairs, upholstered in light tapestry

At $23—Mahogany Sideboard en evangile base, 18x42 in. top, with shaped ends, and shaped half-width drawers, two top drawers, 4x6 brass.

At $60—Mahogany finish Morris Chair, brass or cloth shaped legs and slat sides. Cretonne in va-riety of colors and covering at reduced prices.

At $150—A Reception Room Settee, mahogany finish, slat back, brass seat cushion in velour. Arm Chair to match at $165. Side Chair at $150.

At $150—Three mahogany Bedroom Table, oval raised finish, top 22x32 in.; full-width drawer and under shelf.

At $18—Handsome solid mahogany Rocker, carved back and seat, cane panels.

At $15—Polished golden oak Chiffonier, with four large and two small drawers; brass handles, mirror, 10½x21½ in.

At $20—Mahogany Rocking Chair, with brass seat and back cushions.

At $8.25—Imitation mahogany Rockers, leather seats, shaped backs and arms.

At—Handsome Iron Bedroom Rocker, in bird-eye maple, with wood seat. Chair to match, at $3

At $20—Polished golden oak Dresser, with swell front, shaped top and two small drawers, mirror 18x24 in.

At $15—Polished birch Desk, with shaped legs; small full-width drawer at top, two inner drawers and handy conveniences, desk 30x42 in.

At $75—Mahogany Parlor Suite, mahogany finished frames, spring seats, carved, tapestry coat.

At $22—Quartered Golden Oak Princess Dresser, with high mirror. One large and two small drawers.

At $14—Golden Oak Dressing Table, polished finish with a beveled French plate mirror.

At $15—High-back Settee, carved and shaped back, slat sides, mahogany finish, cane seat.

At $13.50—Rocker Chair with a big seat, 20-inch frame. Cretonne veneered panel back.

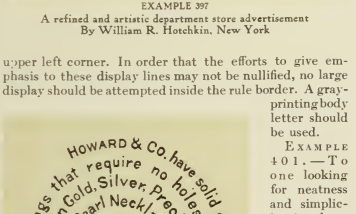
At $20—Settee, Mahogany Arm Rocker with a panel seat.

EXAMPLE 397
A refined and artistic department store advertisement
By William R. Hotchkin, New York

upper left corner. In order that the efforts to give emphasis to these display lines may not be nullified, no large display should be attempted inside the rule border. A gray-printing body letter should be used.

EXAMPLE 401.—To one looking for neatness and simplicity in advertising typography, the page advertisements of the Prudential Insurance Company, appearing in the magazines, are a disappointment. It may not be just to condemn the printer, as he probably worked under instructions from the advertising department, but someone had a defective idea about type display. It has been scientifically ascertained that the eye cannot grasp more than two words at a time, which demonstrates the uselessness of attempting to emphasize and re-emphasize as was here done. A more sensible treatment is shown in the reset example.

EXAMPLE 402.—Only a few words are given prominence in this re-arrangement of the previous example. The long line of confusing figures is avoided, and



EXAMPLE 398
Play day with the advertisement writer



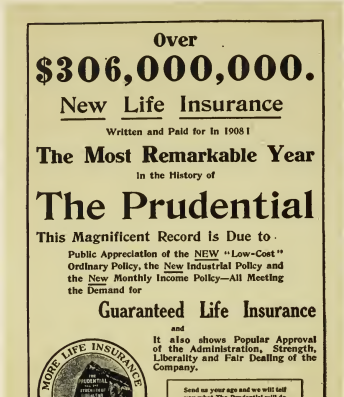
EXAMPLE 399
Combination of typography and photography
An interesting process

This gives emphasis to the heading

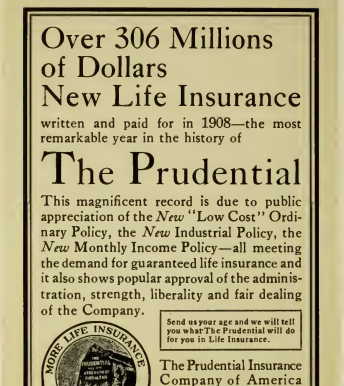
and also allows the advertisement to be enclosed in a rule border. This style is very effective for advertisements that must go into a small space, allowing for little display, and that confined to the introduction and the signature at the foot of the advertisement. A bold-face type should be used for the heading and signature and the body set in a lighter faced type such as here shown. No capital lines should be used as lower-case is more legible, especially in a small space. An advertisement of any kind should be considered not only alone but as it will appear on a page with others.

Smith & Jones Co.
78 Main Street, Topeka

EXAMPLE 400
Making the best use of a small space



EXAMPLE 401
Too many sets of words are emphasized



EXAMPLE 402
Order and dignity from the same copy

instead of chaos, in the advertisement as a whole there is order and dignity.

Examples 403, 404 and 405.—The coupon, which is understood first to have been used by the Wanamaker stores, is frequently to be seen in magazine advertisements. The three forms shown are representative. The square form is sometimes used, but more often one finds the triangular coupon, either with the type set horizontally or diagonally, as shown. The coupon not only acts as an incentive for immediate ordering, but also assists in keeping record of the returns from advertising. Key numbers such as "Dept. 45" in the Prudential advertisement, are also sometimes used by advertisers to identify inquiries with the magazine carrying the advertisement.

A typographic advertisement is more effective if the arrangement is also sketched out by the advertisement-writer. The writer however, should have some knowledge of type-faces and sizes, else he will blunder in his instructions and fail to get the desired results. If the designing is accomplished first and the copy written afterward, the writer should fit the copy to the design. It is not uncommon for printers to get layouts and copy which practically have no relation to each other. Perhaps too much copy has been written for one panel and not enough for another. In the one case the matter may be crowded in eight-point and in the other twelve-point may only half fill the space. It is impossible with such conditions for the printer to get even tone, a necessity in good typography. It were better that the copy should be written first and then placed and apportioned symmetrically and harmoniously.

The printer with correct ideas of typography, especially if he be connected with a newspaper plant in a small city or town, should study the word-construction of advertisements and practice writing them for the local advertisers. He would not only gain valuable knowledge of an important field of labor, but would be better able satisfactorily to arrange the typographic treatment of advertisements when called upon to do so by other writers. It would surely seem to be to the advantage of the printer to learn something about advertisement writing. Few persons are weighted with unnecessary knowledge.



EXAMPLE 403



EXAMPLE 404



EXAMPLE 405

Representatives of the coupon, as used in magazine advertisements



EXAMPLE 408

Type alphabet based upon the type-face designed by William Caslon

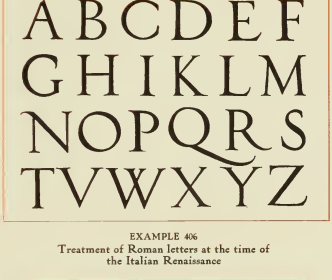
TYPE-FACES

A FEW years ago at a gathering of printers in New York City, the writer led a discussion on "Type-Faces" and was surprised by the interest shown in the subject. It demonstrated that there are those in the craft who have an intelligent appreciation of the importance of type-faces, and want to learn more about them. For such printers this chapter is written.

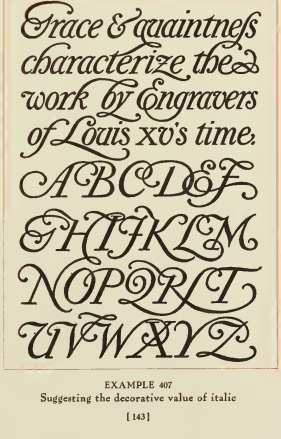
Type-faces should be selected not alone for beauty or legibility, but also for general usefulness. If a font of type remains dust-covered and unused in the case, there is something wrong either with the type-face or with the printer; which, should be determined. If the fault be with the type-face it should be resold to the founder and a usable face purchased. If the type-face be a good one, suitable for frequent use, and the printer does not know it, he had better devote some time to a study of the subject.

There are hundreds of printers unable to produce good typographic work because their type equipments were not wisely selected, or were chosen font by font during a long period of time. There was a day when the printer gloried in the possession of a hundred different type-faces, and pitied the early typographers who had but one or two. But now that the pendulum of fashion has again swung to simplicity, pride of possession lies in large fonts of a few legible, artistic faces.

In this chapter no attempt has been made to exhaustively review the many excellent type-faces to be seen in founders' specimen books, neither is reference made to the specially-cut letters of private presses. Rather the problems of commercial job printers have been kept in mind. The uses of type-faces are more fully explained in the chapters on "Harmony and Appropriateness," "Tone and Contrast" and "Proportion, Balance and Spacing."



EXAMPLE 406
Treatment of Roman letters at the time of the Italian Renaissance



EXAMPLE 407
Suggesting the decorative value of italic

Type-faces may be divided into four classes: Roman, Italic, Text, and Block (incorrectly called "gothic," and correctly "sans-serif").

THE ROMAN ALPHABET.—The Roman alphabet (as explained in the first chapter of this book) was evolved from the Phœnician and Greek alphabets, and originally consisted of capital letters only. The small or lower-case letters are corruptions of the capitals. The first successful Roman type-face was designed by Nicholas Jenson at Venice, Italy, in 1471, and it has since served as a model for many productions of type founders.

The Roman capital alphabet of Sebastian Serlio, an Italian engraver of the sixteenth century (see Example 406), is interesting as demonstrating the treatment of Roman letters at the time of the Italian Renaissance. Some of the beauty of the lettering is lost, however, in the reduction. This example and the one following it are from Frank Chouteau Brown's "Letters and Lettering."

The Roman letter, as may be observed, is composed of thick and thin lines. This feature, which now to more or less extent seems essential to the beauty of type-faces, is thought to be due to the manner in which the early scribes held their reed pens. The pen was held "almost directly upright and at right angles to the writing surface, so that a down stroke from left to right and slanted at an angle of about forty-five degrees would bring the nib across the broad surface, resulting in the widest line possible to the pen. On the other hand, a stroke drawn at right angles to this, the pen being still held upright, would be made with the thin edge of the nib, and would result in the narrowest possible line." The result is that, with minor exceptions, horizontal lines are thin and vertical lines thick.

Caslon A B C D E F G H I J K L M N

Scotch Roman A B C D E F G H I J K L M N

Caslon O P Q R S T U V W X Y Z &

Scotch Roman O P Q R S T U V W X Y Z &

EXAMPLE 410-A
The Caslon type-face and Scotch Roman, contrasted

Diagonal lines running down from left to right are also thick.

While this distribution of thick and thin lines may have been accidental, as stated, any deviation from it leads to grotesqueness. Example 411, a letter known as Italian and made by the old MacKellar foundry, demonstrates what happens when the above scheme of thick and thin lines is reversed.

The serif, or crossed stem, of the Roman letter may have been originally suggested to the letterer or stone-cutter by the horizontal guide lines used to mark the length of the letters.

Six point

Eight point

Ten point

Twelve point

Fourteen point

Eighteen point

Twenty point

Twenty-four point

Thirty point

Thirty-six point

Forty-two point

Fifty-four point

Seventy-two pt.

ITALIC AND SMALL CAPITALS.—While to Jenson credit is given of first using an actual Roman type-face, similar honor is awarded to Aldus Manutius for introducing small capitals and italic. (See chapter on "The Spread of Typography.") Italic, so named in honor of Italy, to printers, means merely a slanting form of roman, yet we are told that Aldus fashioned his italic after the handwriting of Petrarch, an Italian poet. As italic is evolved from handwriting, it is closely related to script, the two terms being used interchangeably to some extent. The printer, as a rule, knows script as slanting letters joined to each other. While the possibilities of italic have not been fully realized by printers, the hand-letterer can get the most out of it. The beautiful alphabet by Bruce Rogers (Example 407) demonstrates the decorative value of italic. While flourishes to the extent shown are not obtainable in type, there are special characters, known as "swash" letters, furnished with certain italic faces (see Example 416).

When italic was first used by Aldus, he had no slanting capitals, but instead made use of small roman capitals, a peculiar combination even now sometimes practiced by typographers when designing printing in the Venetian style. Claude Gar-

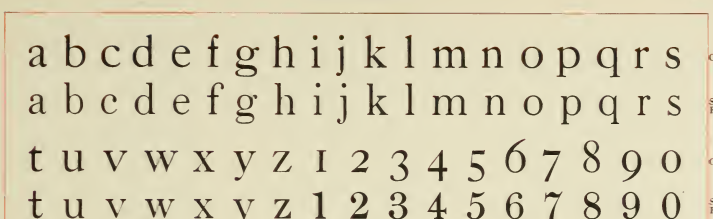
ROGER PAYNE

EXAMPLE 411
Reversing the accepted distribution of thick and thin lines leads to grotesqueness

1 2 3 4 5 6 7 8 9 0 o
1 2 3 4 5 6 7 8 9 0

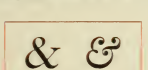
EXAMPLE 414
The old Caslon figures and the modernized kind

EXAMPLE 409
A working series of the Caslon type-face



EXAMPLE 410-B
The Caslon type-face and Scotch Roman, contrasted

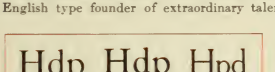
amond, a French type founder, made the capitals full hight, inclined them, and filled the blank spaces with the little flourishes which now identify "swash" letters.



EXAMPLE 415
Two styles of the ampersand

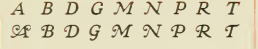
The ampersand (&), known to printers as the "short-and," is preferred by artists and art printers in the form shown as Example 415-B. This style is very seldom furnished in roman fonts, but generally accompanies italic. Its decorative qualities make it a desirable substitute for the word "and" in certain jobs of printing, determined by the compositor's good judgment.

THE CASLON TYPE-FACE.—In 1734 William Caslon, an English type founder of extraordinary talent, issued a specimen sheet containing the roman type-face that in a slightly modified form we know as Caslon Old Style. (Example 408.) For legibility, beauty and versatility it has no equal today. The Caslon type foundry had ceased to cast this face when in 1843, at the request of Whittingham and Pickering, the original punches were hunted up and fonts cast. In the chapter on "Typography in the Nineteenth Century" is shown the title-page of a book in which the revived Caslon type-face was first used. This revival did not, however, extend generally to commercial printshops. An American type foundry in 1858 made a letter based upon the original Caslon face, and it found its way into some shops. It was used, according to the customs of the day, in conjunction with other faces of different designs. The writer remembers a two-line pica size of this letter which was part of the equipment of the office in which he learned his trade. Some years afterward, when he had the old fancy faces assembled together in a neat pile of old metal, this font of Caslon was saved from the "hell-box" and retained in the case.

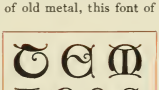


EXAMPLE 417
Showing the difference in length of descenders and ascenders in two Caslon faces and one Cheltenham

With the revival of the old styles of typography, which began about 1890, the Caslon type-face again assumed an important place in the typographic world, and now it is found in the specimen books of every American type foundry. Some of the letters, however, have been modified, and to accommodate the types to the lining system, the descenders have been shortened (Example 417). An interesting feature of the old face, the uneven figures, is being sacrificed to present-day requirements, and "modern" figures of full



EXAMPLE 416
The lower line shows "swash" letters



EXAMPLE 418
Uncial letters make admirable initials



EXAMPLE 412
Alphabet of Caslon Italic



EXAMPLE 413
Alphabet of Scotch Italic

size of the type-face substituted (see Example 414).

The Caslon alphabet is shown in large size (Example 408) to afford opportunity for detailed study of the peculiarities of this type-face. It is the Caslon Old Style as cut by the Inland Type Foundry. Some printers prefer the face with long descenders, known as No. 471 and made to order by the American Type Founders Company. The printer will not go wrong, however, if he orders his Caslon of any of the type foundries.

The Caslon type-face, graduated from six to seventy-two point, is shown in Example 409. The short descenders of the lower-case g, j, p, q, y enable larger faces to go on the several bodies than is possible with type of long descenders. This will be understood when it is explained that the letter with the short descender (Example 417-A) is on a twenty-four point body and the one with the long descender (Example 417-B) is on a thirty point body.

TEXT LETTERS.—It is well known that the first printers fashioned their type-faces after the lettering of manuscript books, and that at the time of the invention of typography the style of lettering was that later known as Gothic, Black-Letter, Text and Old English; Gothic from its pointed formation and its preference by Gothic peoples; Black-Letter from the blackness of its appearance on the printed page; Text from its use for the body or text matter of books, and Old English from its use by Wynken de Worde and other early printers of England. Text letters are still used in Germany for books and newspapers, the Fractur being a standard type-face for this purpose, but later designs indicate a gradual return to Roman characters, from which "text" letters were evolved.

As text letters do not possess the legibility of roman they should be used sparingly in commercial printing. Text capitals are particularly illegible, hence should never be used alone in a line. There are capitals, half roman and half text, to be had (Example 418), based upon the early uncial letters, which are more legible than the German capitals.

"BLOCK" LETTERS.—The letter known as "block" from its plain, square appearance, and also misnamed "gothic" by the type founders, still occupies as prominent a place in type-specimen books as it did thirty years ago. Its general shape is that of the roman letter, but it has no serifs or cross strokes, and is composed of only one width of line (Example 425). It is crude and primitive and appeals to those who have a liking for the plain and homely. The new secession art of straight lines and square blocks offers opportunity for its harmonious employment. The gothic or block letter is tabooed in many printshops and some magazine publishers will not allow it to be used in advertising pages.

What type-faces should comprise the equipment of a small-sized commercial printshop? This is an important question, and the answer bears greatly upon the success of a printer starting in business or renewing the composing-room equipment. It is extremely difficult, tho, to give a satisfactory answer to the question. The situation is similar to that which confronted President Eliot of Harvard when he was asked to select a list of books that would afford a liberal education. In his selection he omitted so many popular favorites that his choice was immediately challenged. In selecting any list of type-faces sufficient for the average printshop, many good type-faces are sure to remain unmentioned. However, the selection should not be so much a matter of personal preference as one of type-faces which will look well, wear well, and allow of constant use. An idle type-face is of no more value than an idle employee. The printer who spends twenty-five dollars for a font of type which lies unused in the case, would do better to purchase some other kind of ornament for his composing-room. He would at least

The Caslon Roman Type-Face

Equipment A

The Caslon Roman Type-Face
The Caslon Italic

Equipment B

The Caslon Roman Type-Face
The Caslon Italic
A Bold-Face Letter

Equipment C

The Caslon Roman Type-Face
The Caslon Italic
A Letter of Medium Strength
A Bold-Face Letter

Equipment D

The Caslon Roman Type-Face
The Caslon Italic
A Letter of Medium Strength
Its Italic
A Bold-Face Letter
A Condensed Bold-Face Letter
A Text Letter

Equipment E

EXAMPLE 419
The beginning and growth of the type equipment of a commercial printshop

Scotch Roman
Its Italic
Caslon Bold
Its Italic
John Hancock
John Hancock Condensed
Church Text

EXAMPLE 420
Any of these type-faces could be substituted for an equivalent face in Example 419

French Old Style
French Old Style Italic
Crawford
Its Italic
Blanchard
Condensed Blanchard
Tell Text

EXAMPLE 421
Any of these type-faces could be substituted for an equivalent face in Example 419

Caslon Old Style

Its Italic

New Caslon

Its Italic

Condensed Caslon

Heavy Caslon

Caslon Text

EXAMPLE 422
A Caslon equipment

get the use of the case. Type cabinets and floor space costmoney.

The first test of a type-face should be for legibility. When a customer brings copy to the printer, to be set in type and printed, he expects to have the matter so treated as to be easily read. To accomplish this the printer should have suitable type-faces.

While the legible presentation of a message is of primary consideration, it is not all of the printer's problem. There is an art side. Type-faces should have certain beauty of design; which does not necessarily mean "fancy" strokes or other embellishment.

There is a type-face that measures up to these requirements, in legibility, simplicity, beauty, and general adaptability, and it is the Caslon. The fact that this clever interpretation of the Roman letter was first cast more than one hundred and seventy-five years ago and is today enthusiastically endorsed by the best typographers is high recommendation. But the thing that most interests the commercial printer is its usefulness in all kinds of printing. Among the examples of typography shown in this book will be found a great many set only in Caslon. They include title-pages and text matter of books, booklets and catalogs, programs, announcements, tickets, invitations, circulars, envelops, blotters, letterheads, billheads, statements, business cards, posters and advertisements. With this evidence of the versatility of the Caslon type-face, the printer need not lament inadequate type equipment should he have only that face in his shop. A man becomes a better printer if he has only a few faces and is forced by his limitations to develop their possibilities. Aldus, Gutenberg and Caxton, in the old days, and Morris and Bradley, recently, were limited in their supply of type-faces, yet it is only the truth to state that most printers enjoying a wealth of type material are far from equaling the typographic work of these men. A printer who within a short time twice won first prize in national typographical competitions accomplished it with the Caslon type-face and a few old ornaments.

An Engravers' ROMAN

AN ENGRAVERS' GOTHIC

An Engravers' Text

An Engravers' Script

EXAMPLE 424
A type-face equipment for imitating the work of copperplate engravers and lithographers

Mixed Typografic Alphabet

Mixed Typografic Alphabet

Mixed Typografic Alphabet

Mixed Typografic Alphabet

Mixed Typografic Alphabet

EXAMPLE 426
Variety in appearance is obtained by changing the capitals

Cheltenham Oldstyle

Cheltenham Wide

Cheltenham Italic

Cheltenham Bold

Its Italic

Bold Extended

Bold Condensed

Its Italic

Extra Condensed

Bold Outline

EXAMPLE 423
The remarkable Cheltenham family. Besides these members, there is the Cheltenham Inline series

Attempting to answer the question, "What type-faces should comprise the equipment of a small-sized commercial printshop?" the suggestions shown as Example 419 are submitted for consideration. Beginning with an equipment of one type-face, with which it would be possible to do business, other faces to be added one by one as the requirements of the business may justify, are suggested. The quantities recommended should, of course, be proportionately more for larger shops.

Equipment A.—The first type-face that a printer should purchase is the Caslon roman, known in type-founders' parlance as "Caslon Old Style." Altho a large variety of work could be done with only the eight, ten, twelve, eighteen, twenty-four and thirty-six point sizes, the entire series should be purchased, if possible. There should be a liberal quantity of the sizes above mentioned, at least a twenty-five pound font of each. As job type is now sold at pound rates it is unprofitable to purchase mere job fonts of a type-face as useful as the Caslon, excepting in the very large sizes and perhaps six point. Small capitals should be included in all fonts from six to at least twelve point.

Equipment B.—To the Caslon roman is added the Caslon italic, which face not only gives variety when used with its roman mate, but looks well used alone. (See several jobs in italic reproduced in this book.) The equipment of the italic need not be so extensive as that of the roman. One or two job fonts of all sizes from forty-eight point down to twelve point; weight fonts of ten

A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z & — 1 2

3 4 5 6 7 8 9 0

EXAMPLE 425
The block (or gothic) alphabet

HOWEVER FANCY MAY PAINT TO OUR imaginations the importance of the Divine Art, in what glowing colors must the picture afterwards appear, when we have explored the records of time, and traced in

Fifteenth Century (Barnhart Bros. & Spindler)

MEN OF THE WORLD KNOW very well that it is best to pay scot and lot as they go along, and that a man often pays dear for a small frugality. The borrower runs

Puritan (Hansen)

HUMAN LABOR, THROUGH ALL its forms, from the sharpening of a stake to the construction of a city or an epic, is one immense illustration of the

Viking (Hansen)

ORNAMENT MAY IN GENERAL terms be defined as that which is added to objects of utility for the purpose of rendering them agreeable to the eye. It is

Avil (Inland)

BEAUTIFUL DESIGNS that seemed to transform the otherwise gloomy scenes into magnificent gardens, and

Grasset (American)

HANDSOME PRIZES RECENTLY awarded to the amateur athletes who participated in the events which were held during the gigantic carnival

Tabard (American)

KINDNESS AND GOOD cheer are the two great qualities that make life worth while; it gives to mankind a

Clearface Bold (American)

EXAMPLE 427
Artistic and interesting faces suitable for special purposes

and eight point, and a job font of six point, would likely take care of all demands in this direction. If stricter economy is necessary, the eight, ten, twelve, eighteen and twenty-four point sizes may be sufficient.

Equipment C.—A bold-face letter will be found useful, especially in the smaller sizes, for certain work requiring strong emphasis, but it is a mistake to use it promiscuously and generally in job printing. Bold-face letters should be treated as special types and used only as necessity arises, otherwise the printed work will assume a commonplace appearance. One or two job fonts would be sufficient for most purposes, but if special requirements demand a fuller supply, weight fonts should be purchased. The type-face shown is Winchell, designed by Edward Everett Winchell for the Inland Type Foundry.

Equipment D.—There are times when a letter a trifle stronger than the Caslon would give more ideal results, as when a dark paper or light ink is used. For this purpose there should be added a type-face of medium strength, such as Old Style Antique. This letter has no definite history. During the popularity of type-faces known as antiques (see Example 437) some founder combined the characteristics of the antique with those of some "old-style" face, from which resulted Old Style Antique. For some reason the serifs, made square in the larger sizes, are rounded in the smaller sizes. The square serifs give a result more picturesque. This letter is cast by most type foundries, but under various names. The one shown is made by the Keystone Type Foundry. Weight fonts of six, eight, ten, twelve and fourteen point (and also of eighteen and twenty-four point if posters are attempted) and job fonts of larger sizes are recommended.

Equipment E.—Further enlarging the type equipment, an italic is added for the Old Style Antique, a condensed form for the bold-face letter, and a text-face. The italic is for use in combination with Old Style Antique and job fonts of six, eight, ten and twelve point would suffice for most requirements. Of the condensed bold-face letter, job fonts from eight to thirty-six point will occasionally prove useful. The letter shown is the American Type Founders Co.'s Bewick Roman, altho Condensed Winchell may be procured. An appropriate text face will serve a useful purpose in embellishing a piece of printing otherwise treated in Caslon roman. The letter shown is Caslon Text, made by the Inland Type Foundry, and is patterned after the original face as cut by the Caslon foundry. It is fairly legible and is a good companion of Caslon roman and italic, which three faces make possible many effective and artistic arrangements based upon the work of early printers. The Caslon text is approximated in text faces made by most of the type foundries, under different titles. In Cloister Black, a recutting of the Caslon text, the letters set closer, and hence present a blacker tone when grouped in words. While the closer setting of the letters gives a more handsome effect to modern printing, the slightly spaced Caslon text agrees better with the peculiar gray tone of the Caslon foundry's roman types and florets. Job fonts of the text letter up to thirty-six point may be sufficient.

It should not be understood from the type-faces comprising Equipment E, that they should all be used together in one piece of printing. While the faces as a whole are fairly harmonious, careful judgment is necessary in combining them. Study of the examples shown in this book will bring an understanding of the best manner of using these type-faces.

The selection of faces contained in Example 419 is merely representative, and useful as a basis in determining proper type equipment. Example 420 presents an excellent alternative. Scotch Roman is substituted for Caslon roman. The Scotch face, like Old Style Antique,

seems to be formed of the good qualities of two standard letter-forms, in this instance "old-style" and "modern" roman, and with printers who know is the only rival of the Caslon face. Just what difference there is in the two faces may be determined by comparison. (Example 410.) There is more resemblance in the capitals than in the lower-case. There seems to be a wider difference in the italic than in the roman. (Examples 412-413.) The versatility of Scotch Roman is almost as extensive as that of Caslon roman, and for work of formal character the Scotch letter is even better. This is Scotch Roman. It is not made by all foundries. As a substitute for Old Style Antique, there are Caslon faces with strengthened lines, the one shown being Caslon Bold as made by the Keystone Type Foundry. John Hancock and its condensed companion could replace Winchell and Bewick Roman, while the legible Church Text will be found an admirable substitute for Caslon Text.

In Example 421 there is another alternative selection of type equipment. French Old Style, a roman letter probably based upon a type-face used by the Elzevirs, is substituted for Caslon. While not as beautiful a letter it is almost as versatile. It was gaining some popularity in America a quarter of a century ago, but the Caslon face was revived about that time and diverted attention from French Old Style. It differs from the Caslon in the increased size of the lower-case letters and in minor ways. For the "letter of medium strength" called for in the equipment, a type of the characteristics of French Old Style but of heavier lines is found in Crawford, as made by the Hansen Type Foundry; McFarland, as made by the Inland Type Foundry, and to some extent in Meriontype, as made by the American Type Founders Company. For the bold-face letters, Blanchard and Blanchard Condensed may prove acceptable to many. This is a rugged, free-hand type-face very popular several years ago, suggested by a series of hand-lettered headings which appeared in the *Saturday Evening Post*. Similar faces may be had of all the type foundries. For the text letter it may be well to consider the "Troy" type of William Morris, named Tell Text by Barnhart Brothers & Spindler, and Satanick by the American Type Founders Company.

Other substitutions in the equipment scheme could be made to suit individual preference, keeping in mind the fact that all type-faces are to do their share of work.

It is possible to select an equipment along the lines considered without departing from the Caslon model. The Inland Type Foundry makes a Caslon family (Example 422) that deserves careful consideration.

The extension of the harmony idea to include related series of type-faces known as families opens a question as to how far the matter of harmony in type-faces should be carried. Some years ago commercial typography was treated to obtain extreme variety. Ornamented and plain lines of type were combined, as were old-style and modern faces. Compositors are now taught the necessity of harmony in type-faces. This harmony is most surely obtained by buying type in series and using only one series on a job.

The idea is carried further by the rule that the display of a page should be exclusively in capitals, or in lower-case (properly capitalized). But suppose the entire equipment of a printshop were confined to one type family; would not the appearance of that shop's product become monotonous? There are two answers to this question, depending upon the shop and the printers in it.

In many printing offices the danger is not in sameness but in variety. If all their type-cases were emptied in the "hell-box," and then filled with members of some type family, there would be a fifty per cent improvement in the appearance of the product.

HOWEVER FANCY MAY PAINT TO our imaginations the importance of the Divine Art, in what glowing colors must the picture afterwards appear, when we have six-

Caslon Old Roman (Barnhart Bros. & Spindler)

HE IS A TRUE OPTIMIST who sees what is wrong now, and "makes a kick" to the end that it may be righted soon as possible

John Alden (Keystone)

MODERN BUSINESS methods introduced into the motor car industry meet with instant approval

Strathmore Oldstyle (American)

NUMEROUS AIRSHIPS NOW seen floating gracefully over the housetops impart a touch of thrilling interest to the watchers

Camelot (American)

THE OLDEST PRINTING office in existence was established in 1490, about two years before the New

Rogers (Inland)

EXERCISE TENDS TO develop the brain as well as the body, but should never be indulged in to excess, as a

Della Robbia (American)

BUILDING A HOME amid the pleasant groves and quaint scenes of Southern California is now considered

Pabst (American)

EXAMPLE 428
Artistic and interesting faces suitable for special purposes

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 429
Century Expanded and its italic are excellent type-faces for lawyers' briefs and legal blanks

The type equipment suggested in Example 419 is harmonious, yet contains enough variety to satisfactorily produce most commercial printing. To get the best results with it the printer must have an appreciation of appropriateness in the use of the type-faces. With no other faces but those of one type family he is more likely to get harmony without thinking much about it.

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 430
There is a general resemblance between Caslon Bold (upper line) and De Vinne (lower line)

Automatic harmony is possible with that remarkable type creation, the "Cheltenham Family" (Example 423), developed by the American Type Founders Company. Cheltenham Oldstyle, from which the dozen other Cheltenhams are descended, was born in the brains of Bertram G. Goodhue, a clever letterer, and Ingalls Kimball, of the Cheltenham Press, New York. One new member after another has been added to the Cheltenham family, the latest face being the Inline, and it may be that even while this is being written a new member has been born.

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 431
McFarland (lower line) and several other type-faces are based upon French Old Style (upper line)

An auxiliary type equipment of imitation engravers' letters may be necessary in commercial printshops. The wise printer will endeavor to do the bulk of his work with strictly typographic faces and only try to imitate other processes when requested by customers willing to pay for the use of special type-faces. (Example 424.) Probably the first requisite in such special equipment is an engravers' roman, which should take care of ninety per cent of the calls for imitation engravers' work. The letter shown is Litho Roman, made by the Inland Type Foundry. An engravers' gothic may be the next requirement, and one such as shown (Heavy Copperplate Gothic, A. T. F. Co.) would give good service. Some use could be found for an engravers' text letter. The one shown is Engravers' Old English, made by the American Type Founders Company. Script for commercial purposes has gone out of style, due perhaps to the wide use of the typewriter. One of the large type foundries does not show a script face in its specimen book. It is doubtful if printers ever made a profit from their investments in script type. It costs more than other type, gets out of style quickly and renders only a fraction of proper service to the commercial printer. Yet there are people who want invitations printed in imitation of copperplate engravers' work and some one must print them. The script type shown, a handsome one, is Wedding Plate, made by Barnhart Brothers & Spindler. There are many stylish imitation engravers' faces made by most type foundries, and printers should refer to their specimen books when making selection.

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 432
The once-popular Jenson type-face compared with Old Style Antique

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 433
Two standard German type-faces—the Fractur and Schwabacher

Mixed Typografic Alphabet
Mixed Typografic Alphabet

EXAMPLE 435
"Old-style" type-faces

Mixed Typografic Alphabet
Mixed Typografic Alphabet
Mixed Typografic Alphabet

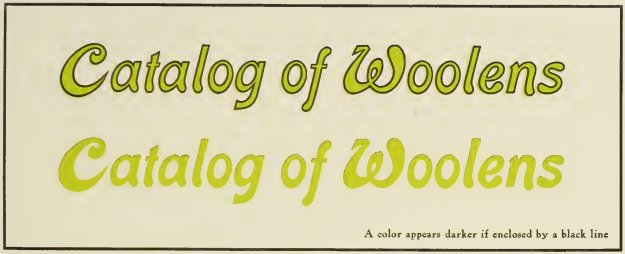
EXAMPLE 436
"Modern" type-faces

Example 426 demonstrates the variety that may be introduced into a job of printing merely by changing the capital letters. The first line shows Cloister Black, and the second, Flemish Black, which excepting the capitals is the same letter as the first. It may be mentioned here that the capitals accompanying Cheltenham Wide are the same as those of Cheltenham Oldstyle (Example 423). The third line shows the uncial letters known as Caxton Initials acting as capitals for Caslon Text, and the fourth, Missal Initials with the same letter. The last line contains Caxton Initials combined with lower-case of Old Style Antique.

The type-faces so far considered may be classed as the "necessaries" of the printshop; they are sometimes called the "bread and butter" faces. Yet, like persons in other callings, the printer must have "luxuries" when he can afford them. Any of the interesting type-faces shown in Examples 427-428 may prove a luxury used in a special way, and some of them may even be ranked as necessaries employed generally. Camelot is a decidedly appropriate letter for dance cards and other purposes requiring dainty treatment for feminine eyes. Della Robbia is just the letter for classic effects in typography. Grasset, Caslon Old Roman, John Alden and Rogers are excellent program letters. Strathmore Oldstyle is a decidedly artistic face of wide adaptability. Avil, Puritan, Tabard, Pabst and Viking are good letters for announcements and similar work. Fifteenth Century is appropriate for rugged Colonial effects. Clearface Bold will impart individuality to special work, and it possesses sufficient legibility for general use.

For formal work, such as lawyers' briefs and legal blanks, there is no better type-face than Century Expanded and its italic (Example 429). This letter is the joint creation of T. L. De Vinne and L. B. Benton and is the first among dignified type-faces.

De Vinne, a handsome roman letter which made its



Quill and Quill Outline (Keystone)



Foster and Webb (Inland)



Buffalo and Buffalo Outline (Hansen)



Cheltenham Bold and Cheltenham Bold Outline (American)



Bard and Bard Open (Barnhart Bros. & Spindler)

EXAMPLE 434
Type-faces for color printing

Mixed Typografic Alphabet
Law Italic

Mixed Typografic Alphabet
Law Italic

Mixed Typografic Alphabet
Clarendon (Antique)

Mixed Typografic Alphabet
French Clarendon

Mixed Typografic Alphabet
Runic (Antique) Condensed

Mixed Typografic Alph
Light-face Celtic

Mixed Typografic Alph
Latin Antique

Mixed Typografic Alph
Caledonian (Antique)

Mixed Typografic
Doric (Antique)

EXAMPLE 437
"Plain" type-faces of our fathers' days

appearance during the printing revival of the '90s is still a favorite with advertisers. Since the making of bold-face Caslon, their general resemblance has been noticed. Example 430 shows both faces. Hold the print about two feet from the eyes and the similarity is striking. Closer observation reveals in the De Vinne face many characteristics peculiar to it alone. De Vinne was first made by the Central Type Foundry.

Jenson Old Style, following Morris' use of a similar type-face (the Golden), became as popular as the De Vinne for a time, but is now little used. Because of the close set of the letters it is not as legible as Old Style Antique (Example 432).

By Example 434 it will be seen that type-faces which give fairly good results in two-color printing are procurable. As a color surrounded by a dark outline stands out more strongly than when printed alone, the solid portion of these two-color letters should be printed in tints. Type-faces as shown could be used to good advantage on catalog and booklet covers. These letters are not as successful in the small sizes, for two-color printing, as in the large sizes. Not only is it more difficult to obtain register, but there is less opportunity for the color to show forth. To be in position to get these two-color effects it is only necessary for printshops already possessing the solid letters to order the companion outline face. Outline letters are sometimes serviceable by themselves. The New York *Herald*, it is well known, makes use of outline type-faces exclusively, for display portions of advertisements.

The terms "old-style" and "modern" as phrases of opposite meaning do not possess the significance they did a generation ago, when type-faces were fairly well divided in this respect, as shown in Examples 435-436. Since the birth of a new typography, about 1890, most type-faces have been modeled after the letters used by early printers, with the result that the "old style" is now the rule and "modern" the exception. The characteristics of both are often found combined in types recently designed. There is a possibility that the severe, sharp-faced "modern" type-faces may sometime regain popularity. The printer and the type founder have always been susceptible to outside influences, and it is difficult to foresee what will be typographically popular twenty years hence. The demand for novelty, in old-style type-faces may lead to ridiculous extremes and cause a reaction, as it did with the "modern" faces shown in Example 438.

OSTENTATION
EXHI

EXAMPLE 438
Distortions of the "modern" type-face

A few of the favorite type-faces of our fathers' days are exhibited in Example 437. These letters have gone into disuse, not because they are to a large degree faulty, but rather by reason of having been superseded by better and more artistic type-faces.

Here are a few suggestions printers should memorize:

Large fonts of a few legible type-faces are better than small fonts of many faces.

Text letters, not being as legible as roman, should not be used promiscuously.

Do not make general use of imitation engravers' faces or gothic (block) letters.

Purchase type-faces that look well, wear well and allow of constant use.

If dust is found accumulating on a font of type, get rid of the dust—and the type.

Practice the use of all capitals, or all lower-case, capitalized, in a job of printing.

If possible, use only one series of type on a single piece of printing.

To get variety, set some lines in roman capitals and others in italic lower-case.

GUTENBERG, WEIN, 1855.
Hans Holbein's Dance of Death,
ON STENOGRAPHY
1ST. CIRCULATING LIBRARY. 1725
A Memoir on the Origin of Printing; Addressed to
Manuale Tipografico,
NATIONAL LIBRARY, PARIS, 1230-1303, BY
Le Champ Fleuri, Paris
Connecticut Journal & New Haven Post-Boy
The Forbids Priests or Laymen from
GUIDE PRATIQUE DE COMPOSITEUR

EXAMPLE 439
Some of the "fancy" letters that pleased printers during the latter half of the Nineteenth Century

Psalmorum codex venustate capitaliū decorat
Rubricationibusq; sufficienter distinctus,
Adinuentione artificiosa imprimendi ac caracterizandi
absq; calami ulla exaratione sic effigiatus, Et ad vsum
biam dei industrie est sumministratus, Per Johem fust
Civē magūtinū. Et Petrū Schoffer de Gernszheim,
Anno dñi Millesimo cccc. lvij. In vigilia Assūptōis,

EXAMPLE 441
The first "imprint," as found on Fust and Schoeffer's Psalter of 1457

Les mots francois selon lordre
des lettres, ainsi que les fault
escrire: tournez en latin, pour
les enfans.



A PARIS
De limprimerie de Rob. Estiēne Imprimeur du Roy.
M. D. XLIIII.
Auec priuilege du Roy.

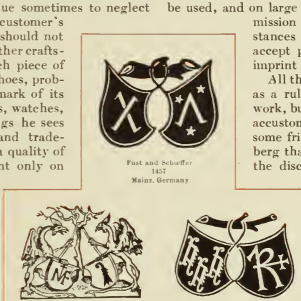
EXAMPLE 447-B
The printer's device and imprint here monopolizes two-thirds of the title-page. From a book by Robert Estienne

IMPRINTS

THE printer's name or device should be placed upon every well-executed piece of work produced by him. That this is not more often done is due sometimes to neglect and other times to fear of the customer's condemnation of the act. Why should not the printer mark his product as other craftsmen and manufacturers do? Each piece of clothing he wears, from hat to shoes, probably carries the name or trade-mark of its maker, as do automobiles, pianos, watches, silverware and many other things he sees or owns. The maker's name and trade-mark are a guarantee of a certain quality of product; in fact, they are absent only on cheap or imitative articles. If the printer is doing careless work and giving no thought to quality, he had better hide his identity, but if he is conscientiously producing good printing, as a duty to the craft of which he is a member he should "let his light shine before men."

If a commercial printer has not been in the habit of placing an imprint upon his product, and he decides to do so, customers should tactfully be made acquainted with the innovation. They may object to an imprint merely because such a thing has never before been used on their printed matter, but probably stand ready to be convinced of its reasonableness. It may be an excellent plan for the printer to mail his customers an announcement to this effect:

The standard of quality attained by the Smith Printshop is such that it is due our customers and ourselves so to mark each piece of printing produced by us as to identify it as a product of the Smith Printshop. This we will do henceforth.



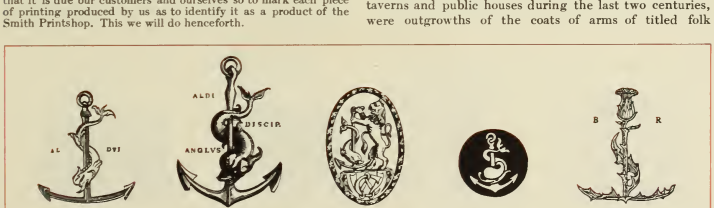
EXAMPLE 440
The first imprint-device, and two imitations of it

As a further precaution, all proofs receiving the O.K. of the customer should contain the imprint just as it is to be used, and on large orders, where there is doubt, permission should be obtained. There are instances where customers have refused to accept printed work for the reason that an imprint was placed upon it.

All this is recommended because printers as a rule have neglected to imprint their work, but it is only necessary to get patrons accustomed to the new order of things. If some friend had suggested to Johan Gutenberg that he imprint his name on his work, the discussion that has since arisen as to whether he printed the "Bible of Forty-two Lines" would not have taken place.

The commercial printer's imprint should be unassuming and placed inconspicuously. Decorative imprints could be used on booklet and catalog work, and in addition the decorative device should find place on every piece of the printer's own stationery and advertising matter, even on the office door and outside sign.

The use by printers of decorative devices dates back to one of the first printed books, the famous Psalter of 1457. Previously for a great many hundred years pictures and devices in various forms had been relied upon to convey information and to act as distinguishing marks for various purposes. Figures such as the white horse and the red lion, portrayed in front of taverns and public houses during the last two centuries, were outgrowths of the coats of arms of titled folk



EXAMPLE 442
Aldus' anchor and dolphin device, and adaptations by modern printers



Society of Printers
1481
Venice, Italy



Franciscus Madiis
1483
Venice, Italy



Elbert Hubbard
1896
East Aurora, N. Y.

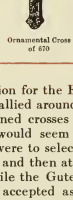


As a biscuit label



Griffith-Stillings Press
Boston, Mass.

EXAMPLE 443
The most popular imprint-device as early used by printers, and modern interpretations



Ornamental Cross
of 670

who in ancient times hung the family device in front of their estates as emblems of hospitality to the weary traveler.

Emblems and devices seem always to have had place in human history. The sign of the Cross in the eleventh century led the Crusaders against the followers of the Crescent. The cross of St. George (+) furnished inspiration for the English in their warfare with the Scots, who rallied around the cross of St. Andrew (×), and the combined crosses now inspire the patriotic Britisher.

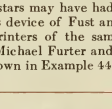
It would seem that printers could do better work if they were to select some device which would represent an ideal, and then attempt to live up to it.

While the Gutenberg Bible of Forty-two Lines, generally accepted as the first book printed with movable types, contained neither device nor printer's name, the Book of Psalms, or Psalter, of 1457, not only has the names of Fust and Schœffer and the date, but an imprint device which has the distinction of being the first ever used on a book typographically printed. This famous Psalter was the product of Johan Fust and Peter Schœffer, who succeeded to Gutenberg's printing office. At the end of the book, printed in red ink, is the colophon of the printers (Example 441), a translation of which follows:

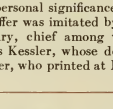
This book of Psalms, decorated with antique initials, and sufficiently emphasized with rubricated letters, has been thus made by the masterly invention of printing and also of type-making, without the writing of a pen, and is consummated to the service of God, thru the industry of Johan Fust, citizen of Mainz, and Peter Schœffer, of Gernsheim, in the year of our Lord 1457, on the eve of the Assumption.

The colophon contains a typographic error, perhaps the first to be made by a typesetter, the second word showing "spalm-" for "psalm-." On several of the Psalters still in existence (one is without it) the colophon is accompanied by the decorative device shown in Example 440, consisting of a pair of shields suspended from the limb of a tree. The significance of the characters on the shields is not definitely known. Humphreys in his "History" asserts that the shields contain the arms of Fust and those of Schœffer. Roberts in his "Printers' Marks" describes the characters on the shields as composing rules. Humphreys' statement is probably correct. It would seem to the writer that the decorator-printer Schœffer adopted the inverted "V" portion of the crossed bars found on his father-in-law's shield because of its suggestion of a scribe's copy-book support (see frontispiece) or the type-case holders of the early printers. The short projecting strokes lend reasonableness to this theory. The three stars may have had some personal significance.

This device of Fust and Schœffer was imitated by several printers of the same century, chief among whom were Michael Furter and Nicolas Kessler, whose devices are shown in Example 440. Furter, who printed at Basel,



T. C. Hansard
1825
London, England



United Typothetæ
of America

EXAMPLE 445
The arms supposed to have been granted German master printers

Switzerland, in 1490, was once credited with being the inventor of printing, thru an error in a book, the date of which was made to read 1444 (MCCCCXLIIII), instead of 1494 (MCCCCXCIIII).

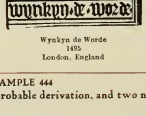
This first imprint-device has recently been adopted by the Club of Printing House Craftsmen, of New York City.



William Caxton
1481
Westminster, England



As a merchant's mark
1477
Bruges, Belgium



Wynkyn de Worde
1495
London, England



William Morris
1891
Hammersmith, England

EXAMPLE 444
The imprint-device of England's first printer, its probable derivation, and two notable devices evolved from it

What is considered to be the most classic of all imprint-devices (Example 442) is that used in 1502 by Aldus Manutius, the great Venetian printer, who introduced the italic face of type. The device, an anchor, around which is twisted a dolphin, is said to be symbolic of the proverb "Hasten slowly." The anchor represents stability and the dolphin swiftness. Aldus depended upon this device to act as a mark of identification for his work.

In a spirit of affection and regard for the famous Venetian, the device of Aldus has been adopted or adapted by several well-known printers. There is a nice sentiment connected with the use of this device in 1852 by William Pickering, the noted English printer. In place of the "AL-DVS" of the original, Pickering's adaptation contained a motto in which he announced himself as the English disciple of Aldus.

The Chiswick Press, of London, in 1892 used the anchor and dolphin as a part of its device, which also included a lion.

McClure, Phillips & Co., of New York, have a conventionalized interpretation which shows the dolphin and anchor in white upon a black circular background (Example 442).



Heintzemann Press
Boston, Mass.

Riverside Press
Cambridge, Mass.

EXAMPLE 448
Two modern designs with ancient motives

Bruce Rogers, at the Riverside Press, has most interestingly adapted the Aldus device. It seems that he always had a fondness for the thistle, and when seeking a motive for a mark, naturally turned to it. When the time came for putting it into use, the first requirement happened to be for an Aldine page, so it was cast in a form that would distinctly suggest the Aldus anchor and dolphin. (Compare the two designs in Example 442.) While on the subject of Bruce Rogers' device it may be interesting to relate that later when he desired to use it on a book modeled on French sixteenth century work, he reshaped it as shown in Example 451, which carries a suggestion of one of Robert Estienne's marks (Example 450).



John Daye
1560
London, England



Andrew Myllar
1510
Edinburgh, Scotland

EXAMPLE 446
The pun, as found in two ancient printers' marks

One of the most famous imprint-devices is that adopted by the Society of Printers at Venice in 1481 (Example 443), about the time of the death of Nicholas Jenson, who is supposed to have originated the design. Various explanations have been given of the significance of this device, the most reasonable being that the globe and cross were emblematic of authority in the days when church and state were one. A leaf of an ivory tablet of the sixth century, preserved in the British Museum, represents St. Michael the Archangel offering a globe surmounted by a cross to the Emperor of Byzantium (now Constantinople). The globe probably represented the earth, altho the fact that the earth was round was not common knowledge in the early days. The theory, however, was accepted by the educated priest and layman long before Columbus sailed for India.

The divisions of the circle or globe of the Venetian imprint-device may represent the crossed supports once used for geographical globes, or may be due to the fact that the world was once divided into three parts — Europe, Asia and Libya (Africa).

The double-cross in the Roman church today is associated with the authority of an archbishop, and as a decorative form of the cross, extends back many centuries. The ornamental double-cross pictured in this connection was once the property of St. Waudru, of Belgium, who died in 670.

In further consideration of the cross and globe device it may be well to mention that an astronomical sign consisting of a circle with a cross above it (♁) was used by the Egyptians many years before the Christian era. Such a sign is yet used astronomically and also to indicate the male in botany. Another astronomical sign bearing on the subject is that of a cross within a circle (⊕), by which the earth is indicated.



John Froben
1520
Basel, Switzerland



John Bebel
1530
Basel, Switzerland



Christopher Plantin
1557
Antwerp, Belgium



The Elzevirs
1620
Leyden, Holland

EXAMPLE 447-A
Devices used by notable printers of the sixteenth and seventeenth centuries





EXAMPLE 449-A
The Lion of St. Mark and its use by the Oswald Press

The cross and globe device of the Venetian Society of Printers has proved the most popular of any of the old imprints. When Elbert Hubbard established the Roycroft Shop at East Aurora, N. Y., in 1896, he adopted it as a work-mark, placing an "R" in the lower half of the circle in place of the dot. Fra Elbertus' interpretation of the device establishes the circle as the emblem of the perfect (the complete), and the lines puncturing into the circle the attempt to make the perfect article, to do perfect work. Hubbard seems to have learned of William Morris to like strength and simplicity in printing, binding, and other things, and this fact very likely dictated the selection of this work-mark, which is the simplest of all the devices used by early printers.

When the advertising manager of the National Biscuit Company was looking about for a trade-mark this old device of cross and ball must have appealed to him strongly, and such is the power of advertising that printers may some day be accused of copying the design from the biscuit people.

The remarkable adaptability of the device is also demonstrated by the Griffith-Stillings imprint, in which it forms a part of a clever modern decorative design.

The imprint-device of the Gould Press (Example 452) may have originated with the Venetian printers' design. It is an interesting variant.

These numerous uses of the old circle and cross design suggest a paraphrase of an ancient proverb: "A good device lives forever."

William Caxton, England's first printer, used an imprint-device (Example 444) that in appearance resembles a rug, which it may have been intended to represent, as Caxton is supposed to have used this mark when he was a merchant at Bruges in Belgium. The characters contained in the design have caused much discussion. The "W" on the left and the "C" on the right are generally accepted as the initials of Caxton. The center characters have been claimed by some to be the figures "74," but the most reasonable explanation is that they form a trade device used by the merchants of Bruges. This explanation is seemingly confirmed by the discovery of a memorial plate to one John Felde, containing his trade-mark as a merchant, which trade-mark is very similar to the characters in the center of Caxton's imprint-device. The reproduction of the Felde design shows that if the top stroke were taken away and a loop added the result would be Caxton's characters.

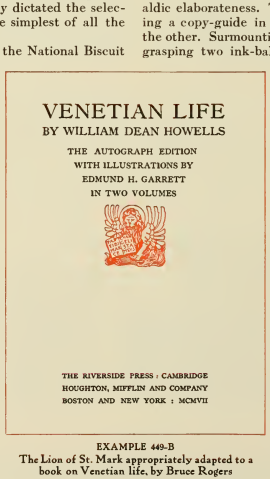


EXAMPLE 450
One of Robert Estienne's marks (See Ex. 451)

Wynkyn de Worde, when he succeeded Caxton as England's printer, adopted Caxton's characters (probably a sentimental act) and in the device shown added his own name at the foot.

William Morris, in planning an imprint-device for the Kelmscott Press, evidently made a study of De Worde's design, for there is resemblance in shape and in the placing of the name at the foot.

T. C. Hansard on the title-page of his "Typographia" (1825) uses a device which tradition tells us was granted by Emperor Frederick III. of Germany to a corporation of master printers known as the Typothetæ. (See Example 445.) References by writers to the origin of this design are generally contradictory. The United Typothetæ of America, an association of employing printers, has adopted the device and uses it in the conventionalized form shown. The design in its original form tends to heraldic elaborateness. There is represented an eagle holding a copy-guide in one claw and a composing-stick in the other. Surmounting the design is a griffin (eagle-lion) grasping two ink-balls. The Winthrop Press mark (Example 452) was probably inspired by this German emblem insofar as concerns the griffin, copy-guide and ink-balls, which are excellent emblems for the purpose.



EXAMPLE 449-B
The Lion of St. Mark appropriately adapted to a book on Venetian life, by Bruce Rogers

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In Great Britain the printer whose name would allow a pun has always been considered fortunate. John Daye, a London printer of 1560, had an elaborate device, paneled, in the center of which is a picture of a reclining man being aroused by a figure which, pointing to the sun, says, "Arise, for it is day." (Example 446.)

Androw Myllar, who printed in Edinburgh, Scotland, in 1510, used a device which portrayed a miller climbing to his mill. (Example 446.) The arrangement of his name in the lower part of the design suggests De Worde's, and the characters in the shields may have indirect connection with the globe and cross device of the Venetian printers.

The imprints of some of the notable printers of the sixteenth

TYPIS EXCVDEBANT H.O.HOVGHTON ET
SOCII IN ÆDIBVS SVIS RIPARIIS
CANTABRIGIÆ MASSACHV
SETTENSIS IN AMERICA
ANNO MDCCCCII



EXAMPLE 451
Colophon, or "imprint," showing the thistle mark of Bruce Rogers, shaped after the Estienne device in Example 450



Matthews-Northrup Works, Buffalo, N. Y. — The Winthrop Press, New York — Binner-Wells Co., Chicago — The Gould Press, St. Louis, Mo.

EXAMPLE 452
Modern imprints suggested by ancient forms

and seventeenth centuries are interesting. John Froben, of Basel, Switzerland, who was a close friend of Erasmus, the philosopher and patron of learning, in 1520 used a device containing a staff surmounted by a dove and entwined by two serpents. (Example 447-A.) The legend, "Be ye wise as serpents and harmless as doves," sometimes accompanied the design.

The troublous times of the Reformation, during which John Bebel was imprisoned, may have had some influence on his selection of a device. It consisted of a tree, in the branches of which was a prostrate man, and over him was a large flat thing representing the platen of a printing press. (Example 447-A.) On the platen were words meaning "Do not press poor me to death."

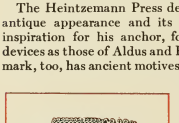
Christopher Plantin, a printer and publisher of Antwerp, Belgium, and well known as the printer of the Polyglot Bible of 1570, employed a device which is emblematic of the saying of Jesus, "I am the vine."

A device used by the Elzevirs at Leyden, Holland, in 1620, shows a tree with spreading branches. On one side of the trunk is the figure of a man and on the other a scroll with the words *Non solus* (not alone).

Robert Estienne had a similar device in 1544 (see Example 447-B, insert). The device as shown is slightly reduced from the original, while those previously mentioned are greatly reduced in size.

Sometimes these printers' marks were so large as to leave little room for the title-page proper, in contrast to which is the modesty of Ulrich Zell, of Cologne, Prussia, whose works are numerous and who is credited with starting the story of the invention of printing by Coster. Zell scarcely ever placed even his name on a book, yet his work may be identified by the individuality of the typography. This, however, is extreme modesty.

The Heintzemann Press device in Example 448 has an antique appearance and its designer evidently received inspiration for his anchor, foliage and scroll from such devices as those of Aldus and Plantin. The Riverside Press mark, too, has ancient motives. The anchor-shaped thistle, as already stated, is based upon Aldus' device, and the surrounding frame is suggestive of ancient designs in metal.

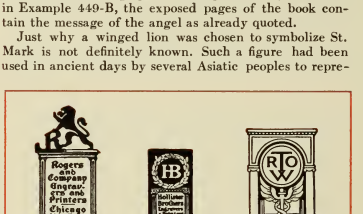


The De Vinne Press, New York, N. Y.

EXAMPLE 453
An imprint that has to do with mythology

An interesting feature of some early Venetian books is the use by printers of decorative devices designed upon the winged Lion of St. Mark. Recent adaptations of this device are the Oswald Press imprint (Example 449-A) and the ornament on a title by Bruce Rogers (Example 449-B). The Lion of St. Mark is interesting in its significance. Tradition has it that long ago, when John Mark, the missionary companion of Paul, was on his way from Alexandria in Egypt to Aquileia in Italy for the purpose of preaching the gospel of Jesus, he found himself after a violent storm on one of the Rialto islands that now form the city of Venice. An angel appeared to him with the message (*Pax tibi Marce Evangelista meus*) that there on those islands his bones would some day find peace. In fulfilment of this prophecy, in the year 829, several Venetians went to Alexandria where the body of Mark had been buried, removed it surreptitiously and took it to Venice. Such was the enthusiasm caused by this event that St. Mark supplanted St. Theodore as the patron saint of the city. "*Viva San Marco*" was heard as the battle cry of the Venetians, and the animal symbolical of St. Mark became the glorious sign of the republic. In Venice today there is a red granite column upon which stands the winged Lion of St. Mark, holding with one claw a book of the gospels. (Example 449-A.) As shown in Example 449-B, the exposed pages of the book contain the message of the angel as already quoted.

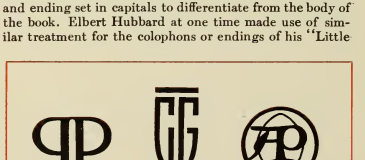
Just why a winged lion was chosen to symbolize St. Mark is not definitely known. Such a figure had been used in ancient days by several Asiatic peoples to represent their gods. The Lion of St. Mark, as appearing on a Venetian coin struck about 1330, stands full face with head encircled by a halo.



Rogers & Company, New York, N. Y. — Hollister Brothers, Chicago, Ill. — Trow Press, New York, N. Y.

EXAMPLE 454
Printers' marks based upon architectural motives

The colophon-imprint shown in Example 451 is suggestive of possible arrangements for elaborate booklets or books, especially the printer's own advertising matter or publications. The style is Italian, for it will be remembered that the printers of Italy usually had the beginning and ending set in capitals to differentiate from the body of the book. Elbert Hubbard at one time made use of similar treatment for the colophons or endings of his "Little



Patteson Press, New York, N. Y. — Cordsy & Gross, Cleveland, O. — The American Printer, New York

EXAMPLE 455
The monogram is an attractive form for printers' devices



Ancient House Press Ipswich, England — Hahn & Harmon Company Minneapolis, Minn. — The Stillson Shop New York, N. Y. — The Sparrell Print Boston, Mass. — Evening Wisconsin Ptg. Co. Milwaukee, Wis. — Thad. S. Walling New York, N. Y.



Wright & Joys Co. Milwaukee, Wis.

EXAMPLE 456
Representative of the large variety of devices in use by commercial printers

of the invention of printing. The Winthrop Press imprint has already been mentioned as having relation to the ancient German printers' arms. The Binner-Wells design suggests that of Froben, by the lettering between the oval lines. The possible derivation of the Gould Press device from the Venetian master printers' emblem was previously suggested.

The unique mark of the De Vinne Press (Example 453) probably pictures a page from a manuscript book. The legend connected with the Greek lettering is mythical and has to do with one Prometheus, who, while chained to a rock, tells of the benefits he had conferred on mankind. A literal translation of the Greek at this point reveals the appropriateness of the quotation as used by the De Vinne Press: "And further, I discovered for them numeration, most striking of inventions; and composition, nurse of the arts, producer of the record of all things." This imprint was designed by Babb, Cook & Willard, architects of the building in which the De Vinne Press is housed.

Three imprint-devices, based upon architectural motives, are shown in Example 454. In the Rogers design the architectural panel is surmounted by a silhouetted heraldic figure that adds much to the attractiveness of the device. A Roman laurel wreath in the Hollister design is supported by two Ionic pillars. The Egyptian winged ball, asps, and open book, are well blended with the monogram circle that fits the Roman arch in the Trow imprint. The initials of the several printers are prominent features of these devices.

Initials in monogram form are frequently used by printers, and three such devices are shown in Example 455. Reversing one of the initials is a favorite method when the nature of the letter allows it, as in the Patteson Press device. Fitting the initials to a general shape calls for clever work, as in the shield shape of the Corday & Gross design. The "AP" in *The American Printer* mark was made of two type initials, joined at the vertical stroke; the border forming an "O," the initial letter of the publisher.

Journeys" and special pamphlets (Example 458).

Example 452 shows four designs with motives from ancient sources. The Matthews-Northrup device of the mythical phœnix rising from the fire is emblematic of immortality; the torch probably signifies the intellectual light possible because

Of the large variety of devices in use by commercial printers those shown in Example 456 are representative.

It is possible to construct really creditable decorative imprints with typefounders' ornaments and suitable typefaces. Example 457 presents several such designs as demonstrations of what can be done in this respect. In building these imprints the author has kept in mind the rules that govern combinations of type and ornament, as explained in the chapters relating to harmony, appropriateness, tone, contrast, and ornamentation. In the Church Press design the border is made outline to reflect the ornament. The type used in the Smith-Brown, Willis Works, and Gothic Shop imprints harmonizes with the ornamentation in both tone and shape. Italic type and the



EXAMPLE 457
Decorative imprints constructed with typefounders' ornaments and suitable type-faces

Good Printing from
The Call Press
Memphis

PRINTED BY
ALLEN—BROOKLYN

THE EMPIRE SHOP
PRINTED THIS
BOOKLET

Gibbs & Van Vleck
New York

Designed and printed by
The Vogel Press
Cleveland

ELECTRIC PRINT

Bath Times
Job Department

THE KIESSLING COMPANY
Printers
NEW YORK CITY

The Riverside Press
HOUGHTON, MIFFLIN & COMPANY
CAMBRIDGE

JOHN WELLTON, *Printer*

The Heintzemann Press
Boston · Massachusetts

Hill's Print Shop
New York

DONE AT
THE WEST SIDE PRINTERY
CAMBRIDGE

—And Bilton did it!

CORBITT RAILWAY PRINTING CO·CHICAGO

Knowlton & McLeary Co., Farmington

MATTHEWS-NORTHRUP WORKS · BUFFALO AND NEW YORK

EXAMPLE 459
Small type imprints, and the various effects possible with them

fleur-de-lis are French in motive. The Caslon type-face and the old-style parentheses go well together. The block, or gothic, type-face in its plainness of stroke suggests Greek letters. The money-bag ornament is an attempt at a pun, in the Stuff imprint. The harmonious gray tone of the Horner & Wilburn device is due to harmony of ornament and type-face. Many other equally good decorative imprints may be made with type.

The printer will more often be called upon to use a small, inconspicuous type-imprint than the prominent decorative device, and it is just as important to have distinction in these small type lines. There are grouped in Example 459 a variety of effects suggested for this purpose. It was the custom at one time to electrotype imprint lines so they could be easily handled, but now the linotype furnishes a convenient method of casting them. It is well, tho, to strengthen the face by having the slugs copper-faced, which work is done by electrotypers.

SO HERE ENDETH THE BOOKLET "PASTELLES IN PROSE," WRITTEN BY ELBERT HUBBARD FOR JOHN WANAMAKER, AND THE WHOLE DONE INTO PRINT BY THE ROYCROFTERS AT THEIR SHOP, WHICH IS IN EAST AURORA, N. Y., MCMVII.

EXAMPLE 458
Quaint book-ending, or colophon, as used by Elbert Hubbard

The imprints of the Corbitt Company and the Knowlton & McLeary Company have the conventional horizontal rule over the type lines, a practice that is commendable when the imprint is set close to the foot of a type-page. The style of setting the name of the press in text letter, and the firm name in capitals and small capitals, as practiced by the Riverside Press, is effective. Sole use of text also looks well, as will be seen from the Heintzemann Press and Call Press imprints. Slightly spaced small capitals give good results, as does italic lower-case or capitals, examples of which are shown. Lower-case of simple type-faces such as Caslon or Antique, appeals to printers with leanings toward simplicity. A light rule surrounding the type-line, as in the case of Electric Print, adds character to the imprint. The styles of the type-imprints here shown are varied, and printers, no matter what their personal tastes may be, should find something to suit their needs.

Where should an imprint be placed? In the old days when a printer was also the publisher, the imprint was given a prominent place; in some instances, as has been shown, the device and imprint monopolized two-thirds of the title-page. It is now accepted as good form in book printing to place the publisher's imprint on the title-page, and the printer's on the back of the same leaf, at the foot. This position seems to be the logical one for the printer's name or device on catalogs and booklets, altho many are found in the rear. The Matthews-Northrup Works frequently places a line of type, as shown in Example 459, in a vertical position near the fold on the fourth page of cover.

On the smaller jobs of commercial printing the imprint should be modestly displayed, and in some cases should not be used at all. There are printers who go so far as to place imprints on tickets, but they use a very small light-face letter, one of those diminutive faces that come on a six-point body.

The imprint affords the printer a legitimate opportunity for publicity of which he should avail himself to the fullest extent that business wisdom permits. After the artist has produced good work he affixes his name to it. Should not the printer do the same?

APPENDIX

BULKIER ENVELOPS FOR THE EMPLOYEE, LARGER PROFITS FOR THE EMPLOYER, AND INCREASED SALES FOR THE ADVERTISER—THESE THINGS RESULT FROM REGULAR READING OF THE AMERICAN PRINTER AND FROM ADVERTISING IN ITS PAGES. THE AMERICAN PRINTER IS THE REPRESENTATIVE MAGAZINE FOR PRINTERS IN ALL PARTS OF THE WORLD. IT IS READ BY MEN OF INFLUENCE IN THE PRINTING FIELD—EMPLOYING PRINTERS, MANAGERS, FOREMEN, AND AMBITIOUS AND ENERGETIC COMPOSITORS AND PRESSMEN. THE AMERICAN PRINTER WAS FIRST IN THE EDUCATIONAL FIELD; ITS SCHOOL OF TYPOGRAPHY, BEGUN IN 1903, WAS ORIGINAL IN CONCEPTION AND IS OF IMMENSE VALUE TO THE STUDENT TYPOGRAPHER. THE AMOUNT INVESTED IN A YEAR'S SUBSCRIPTION TO THE AMERICAN PRINTER WILL RETURN TO THE INVESTOR MULTIPLIED MANY FOLD. OSWALD PUBLISHING COMPANY, 25 CITY HALL PLACE, NEW YORK



Selected for First Place, Artistic Division
Design by Frederick W. Anthoensen, Portland, Me.

THE AMERICAN PRINTER

IS THE REPRESENTATIVE MAGAZINE FOR PRINTERS IN ALL PARTS OF THE WORLD. IT IS READ BY MEN OF INFLUENCE IN THE PRINTING FIELD—EMPLOYING PRINTERS, MANAGERS, FOREMEN, AND AMBITIOUS AND ENERGETIC COMPOSITORS AND PRESSMEN. THE AMERICAN PRINTER WAS FIRST IN THE EDUCATIONAL FIELD; ITS SCHOOL OF TYPOGRAPHY, BEGUN IN 1903, WAS ORIGINAL IN CONCEPTION AND IS OF IMMENSE VALUE TO THE STUDENT TYPOGRAPHER. THE AMOUNT INVESTED IN A YEAR'S SUBSCRIPTION TO THE AMERICAN PRINTER WILL RETURN TO THE INVESTOR MULTIPLIED MANY FOLD. BULKIER ENVELOPS FOR THE EMPLOYEE, LARGER PROFITS FOR THE EMPLOYER, AND INCREASED SALES FOR THE ADVERTISER—THESE THINGS RESULT FROM REGULAR READING OF THE AMERICAN PRINTER AND FROM ADVERTISING IN ITS PAGES.

OSWALD PUBLISHING COMPANY
25 CITY HALL PLACE, NEW YORK

Selected for Second Place, Artistic Division
Design by J. W. Watkins, Buffalo, N. Y.



THE TYPOGRAPHY OF A CIRCULAR

HOW should a circular be treated typographically? This question submitted by the publishers of THE AMERICAN PRINTER to its readers brought one hundred and ninety-nine answers in the form of designs for one-page circulars in two colors. The copy was as follows:

> Bulkier envelops for the employee, larger profits for the employer, and increased sales for the advertiser—these things result from regular reading of The American Printer and from advertising in its pages. The American Printer is the representative magazine for printers in all parts of the world. It is read by men of influence in the printing field—employing printers, managers, foremen, and ambitious and energetic compositors and pressmen. The American Printer was first in the educational field; its School of Typography, begun in 1903, was original in conception and is of immense value to the student typographer. The amount invested in a year's subscription to The American Printer will return to the investor multiplied many fold. Oswald Publishing Company, 25 City Hall Place, New York.

In order not to restrict the efforts of those energetic typographers willing to give their time and abilities for the general good, it was determined to render judgment from two viewpoints—the artistic and the advertising; realizing that an artistic job of printing is not always acceptable from the practical, advertising viewpoint, and that printed work in which the advertising features are emphasized often lacks typographical beauty.

The copy begins with three "catch-phrases" or "eye-attractors," as they may be called, the object being to engage the attention and cause an interest, on the supposition that having become interested the reader will peruse the circular. There are many parts of the copy that may be displayed; some more important than others, and it may be interesting to observe that the words "The American Printer" have been displayed or emphasized in almost every specimen sent in. The inclination has been to give too much prominence rather than too little to these words.

There is a tendency among compositors to make the signature of a circular or advertisement too prominent. This was done on most of the circulars submitted. The name of the advertiser and the address in this instance are merely for the purpose of reference.

While transposition of copy was no violation of rules, many of those submitting specimens made a mistake of judgment when they changed the copy about and started typesetting at the wrong point. When a customer brings copy to the printer it is the duty of the printer to interpret as faithfully as possible the ideas of the customer as presented in the copy; to build upon it; and to add such typographical treatment as will further the interests of the customer. The printer should not blindly follow copy, neither should he change or transpose it unnecessarily.

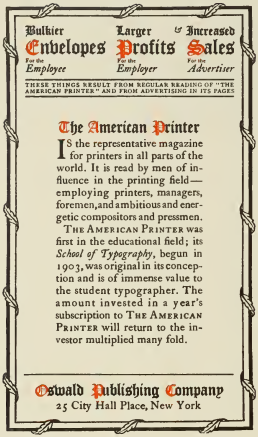
Let us analyze the four specimens selected as the best of the one hundred and ninety-nine:

MR. ANTHOENSEN'S CIRCULAR.—This was selected as the best from an artistic viewpoint. There is harmony of type-face and decoration, the tone is even, the proportion and balance are perfect. The words are arranged without awkward divisions and every line fits snugly without recourse to wide letter-spacing or ornamentation. The spacing is almost perfect. Not only does this specimen register high artistically, but also from consideration accorded the advertising features. The introductory lines are given prominence and the name of the publication is emphasized wherever it occurs. Altho set entirely in capitals, reading the circular is not difficult. For its particular use in advertising a printing trade paper, and for art purposes generally, the typographical style of this page is recommended; however, the average customer would not appreciate it.

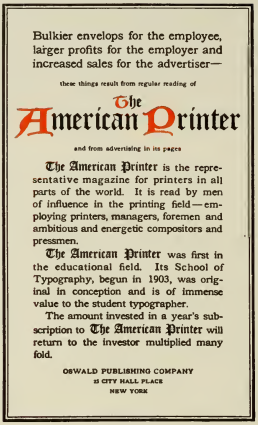
MR. DOYLE'S CIRCULAR.—This was selected as the best from an advertising viewpoint. It excels in its presentation of the advertising elements. The introductory phrases are given the prominence intended by the writer of the copy. The words "The American Printer" are presented strongly without overshadowing all other lines as was done in some specimens. The arrangement of the descriptive paragraphs in parallel columns is good; it enables the reader quickly to gather the points presented. Setting the last paragraph smaller and in italic separates it and clinches the argument of the circular. Objections could be raised to the blackness of the head and foot rules. Eight-point instead of twelve-point rules would perhaps have been better. However, heavy rules of this kind, permissible outside of the type-page, would be objectionable if used inside, diverting attention from the reading matter. This specimen also has merit from an artistic viewpoint. Type-faces are harmonious, the tone is fairly good, and there is present both proportion and balance.

MR. WATKINS' CIRCULARS.—The artistic merit of the specimen in capitals is so obvious that it would have had an excellent chance for first selection had more attention been given the advertising features. The circular has been converted into a general one and the title of the magazine is treated as the subject. The tone is fairly even, type-face and border harmonize and the treatment as a whole is unusual and interesting. The motive is based upon the work of Aldus, the Italian printer of the sixteenth century. The use of an initial in the middle of a sentence is objectionable.

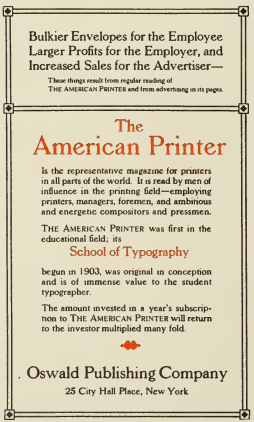
For legibility Mr. Watkins' specimen in Caslon lower-case scores higher than most others. The large rubricated initial attracts the eye and leads to a reading of the introductory phrases. Mr. Doyle in his circular has grouped the various advertising points so as to assist the reader in absorbing the thoughts expressed. In the circular



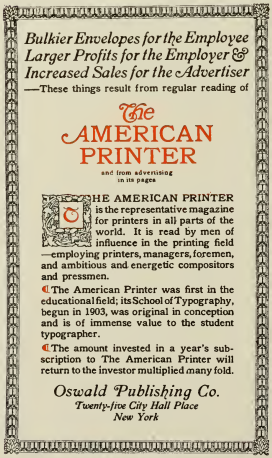
AA.—Selected for Third Place, Artistic Division
By Barnard J. Lewis, Boston, Mass.



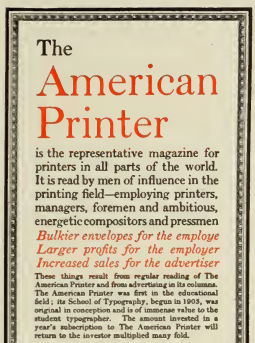
BB.—Selected for Fourth Place, Artistic Division
By C. Franklin, New York



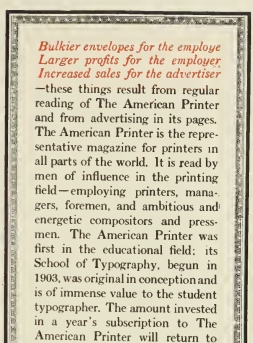
CC.—Selected for Fifth Place, Artistic Division
By S. A. Newcomer, Jersey City, N. J.



DD.—Selected for Sixth Place, Artistic Division
By Eli Black, Cleveland, O.



EE.—Selected for Seventh Place, Artistic Division
By Leon I. Leader, Brattleboro, Vt.



A rearrangement on simpler lines of the specimen opposite

under consideration grouping has not been practiced, but the entire message is made easy to read, and this almost guarantees that it will be read. An advertisement, circular, or other job of typography, to be set in undisplayed style, should not have much copy supplied for it. If a great amount of copy is supplied it is well to display parts of it, or introduce headings that will enable the reader quickly to grasp the thoughts expressed. A treatment of Mr. Watkins' page nearer the ideal would be to place "The American Printer" in one line, reduce the signature one size and, to fill the space thus gained, set the body of the circular several points larger.

The other circulars here reproduced, lettered for identification, are analyzed below:

AA.—This was printed on a folded sheet of handmade paper, with which the Caslon type-faces blend pleasingly. The style of the border is associated with Colonial printing and makes an acceptable mate for the type-faces and paper. The initial "I" is misused. An initial should indicate the starting point; here it does not.

BB.—The even, dark tone of the type-face and border is the first thing in this specimen to merit praise. Old-style Antique and Caslon Text are legible type-faces, and are particularly appropriate for this kind of work. The rubricated initials form a clear contrast to the surrounding black and white.

CC.—In this specimen the introductory phrases are separated from the main portion of the circular by the border. The general effect of the circular is one of neatness. The tone is an even gray, marred only by the excessive strength of the signature. Type and border harmonize, and blank space is properly distributed.

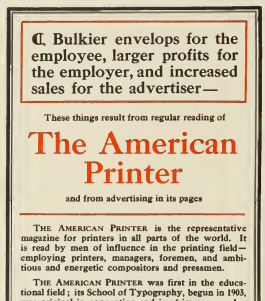
DD.—The uniform gray tone of this specimen is its chief attraction. It has strength, too, and legibility. Tho decorative, the decoration is subordinated to the reading parts of the circular. The spacing is consistent thruout. The italic type-face does not quite harmonize with the Old-style Antique, yet the general effect is so pleasing that no fault should be found with it.

EE.—The uneven spacing between lines (which affected the tone) and placing the real beginning of the reading matter below its proper position, weakened the effectiveness of this specimen. There is consistent use of lower-case, and the egg-and-dart border is a harmonious mate for the Scotch Roman type-face. As it may prove of interest, this specimen is shown rearranged on a somewhat different plan. The three italic lines are moved to the head of the page, where they belong, and the remaining matter arranged without display. This treatment is more severe, but affords easy reading of the circular, and the tone is even. Color at the head and foot relieves the page of monotony.

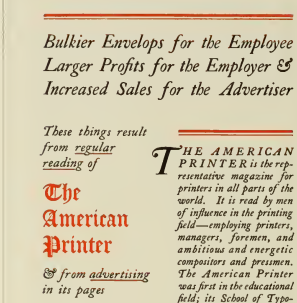
FF.—There is consistent use of lower-case in this specimen and the tone is even, tho a trifle strong. It tells its story in an emphatic manner and from an advertising viewpoint this is merit, but from the viewpoint of typographic beauty the type should be reduced a size thruout, with more blank space inside the border.

GG.—This specimen in arrangement is entirely different from any of the others and the advertising features are well displayed. The introductory matter is considerately arranged at the head and upper left side, and the general matter is placed in a solid group with an initial to lead it off. The signature group is a size too large.

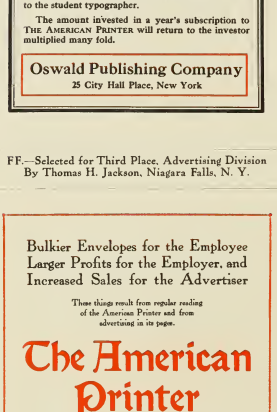
HH.—The white space on this page is carefully distributed, lower-case is used thruout and the signature kept in proper proportion. The border and the two faces of type are harmonious. The words "The American Printer" should have been smaller.



FF.—Selected for Third Place, Advertising Division
By Thomas H. Jackson, Niagara Falls, N. Y.



GG.—Selected for Fourth Place, Advertising Division
By Austin M. Reblin, Dorchester, Mass.



HH.—Selected for Fifth Place, Advertising Division
By Edward Connor, Everett, Mass.

JJ.—A feature that made this circular a winner is the arrangement of the head portion, wherein the phrases "Bulkier Envelops," "Larger Profits," and "Increased Sales" stand out prominently. Because the reading portion below the head is a size too small the circular was prevented from winning a better position. The last line of the address should have been in capitals. Perhaps the page would look better with the ornament placed under the last paragraph.

KK.—This page is well balanced and blank space is judiciously distributed. Harmonious in the use of practically one face of type, there is an inconsistent use of capitals and lower-case. The words "advertising in its pages," are displayed too prominently; the words in the beginning of the sentence are just as important. The three lines at the head are not large enough, but the words "The American Printer" are too large. The simplicity of border allows prominence to the reading matter.

A.—The red border on this specimen is its striking feature, from an advertising viewpoint. There is a harmonious use of type-faces and the general effect is good. Perhaps an improvement would result if the reading matter were set the full width of the line "The American Printer" and in type a trifle larger.

B.—This page is harmonious in typography, the border and type matter blending agreeably. The use of capital lines in the head and foot groups is commendable, but in this instance the signature is too prominent. The body type should be a size larger; there is a suggestion of weakness as it now stands.

C.—The general appearance of this page is good, but from an advertising viewpoint it is wrongly constructed; the heading is placed in the lower portion of the page. While a certain distinction is given by the ornament

Bulkier Envelopes *for the* Employee
Larger Profits *for the* Employer *and*
Increased Sales *for the* Advertiser

—these things result from regular reading of

The American Printer

and from advertising in its pages



THE AMERICAN PRINTER is the representative magazine for printers in all parts of the world. It is read by men of influence in the printing field—employing printers, managers, foremen, and ambitious and energetic compositors and pressmen.

THE AMERICAN PRINTER was first in the educational field; its *School of Typography*, begun in 1903, was original in conception and is of immense value to the student typographer.

The amount invested in a year's subscription to THE AMERICAN PRINTER *will return to the investor multiplied many fold.*

Oswald Publishing Company
25 City Hall Place, New York

Selected for First Place. Advertising Division
Design by William L. Doyle. Cleveland, O.

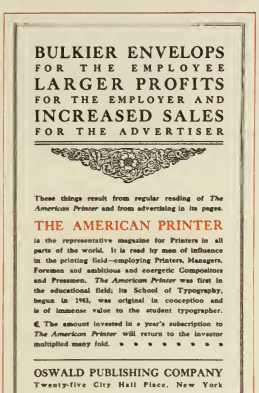
BULKIER envelops for the employee, larger profits for the employer, and increased sales for the advertiser—these things result from regular reading of The American Printer and from advertising in its pages.

The American Printer

is the representative magazine for printers in all parts of the world. It is read by men of influence in the printing field—employing printers, managers, foremen, and ambitious and energetic compositors and pressmen. The American Printer was first in the educational field; its School of Typography, begun in 1903, was original in conception and is of immense value to the student typographer. The amount invested in a year's subscription to The American Printer will return to the investor multiplied many fold.

Oswald Publishing Company
25 City Hall Place, New York

Selected for Second Place. Advertising Division
Design by J. W. Watkins. Buffalo, N. Y.


BULKIER ENVELOPS
FOR THE EMPLOYEE
LARGER PROFITS
FOR THE EMPLOYER AND
INCREASED SALES
FOR THE ADVERTISER

These things result from regular reading of *The American Printer* and from advertising in its pages.

THE AMERICAN PRINTER

is the representative magazine for Printers in all parts of the world. It is read by men of influence in the printing field—employing Printers, Managers, Foremen and ambitious and energetic Compositors and Pressmen. *The American Printer* was first in the educational field; its School of Typography, begun in 1903, was original in conception and is of immense value to the student typographer.

¶ The amount invested in a year's subscription to *The American Printer* will return to the investor multiplied many fold. ★ ★ ★ ★ ★ ★ ★ ★ ★

OSWALD PUBLISHING COMPANY
Twenty-five City Hall Place, New York

JJ.—Selected for Sixth Place. Advertising Division
By James H. Davis. Cleveland. O.


BULKIER ENVELOPS FOR THE EMPLOYEE, LARGER PROFITS FOR THE EMPLOYER, AND INCREASED SALES FOR THE ADVERTISER

THESE THINGS RESULT FROM REGULAR READING OF

The American Printer

and from advertising in its pages

¶ The American Printer is the representative magazine for printers in all parts of the world. It is read by men of influence in the printing field—employing printers, managers, foremen, and ambitious and energetic compositors and pressmen.

¶ The American Printer was first in the educational field; its School of Typography, begun in 1903, was original in conception and is of immense value to the student typographer.

¶ The amount invested in a year's subscription to The American Printer will return to the investor multiplied many fold.

Oswald Publishing Company
25 City Hall Place, NEW YORK

KK.—Selected for Seventh Place. Advertising Division
By W. A. Mohrman. Hamilton. O.

in the top line, its presence between two related words is objectionable. It was a mistake, also, to use an initial, as it does not mark the beginning of the sentence.

D.—This page has merit as a design, but is too much broken into groups for circular purposes. There is consistent use of italic lower-case, and rule and border treatment is harmonious.

E.—There is not much to adversely criticise in this specimen. A square effect has been obtained at the sacrifice of letter-spacing which somewhat affects the page tone. Type-face and border are harmonious.

F.—This is a page of strong contrasts. The type-faces and border are harmonious and the general effect is good, yet from an advertising viewpoint there are defects. Too much emphasis is given the words "employee," "employer," and "advertiser," which are meaningless separated from the words that complete the thought. The phrases displayed in their entirety, as was done in most of the specimens, or divided as in JJ, are preferable.

G.—Typographically this is a good specimen. Only one type-face is used, and the display is in capitals exclusively. Displaying the phrase "The American Printer was first in the educational field" is a commendable feature. The only fault is that the copy was transposed.

H.—The designer of this page went to considerable trouble in having a border especially made for it, but failed to blend the typography with the border. This specimen suggests the question, "What is the purpose of a border?" It can be argued that a border is to type-matter what a frame is to a picture. And then it may be held that, adapted to printing, the border is merely marginal decoration. As found on this specimen it may be well to assume that it is marginal decoration. The early typographers first printed the type-pages and the illuminator covered the margins close up to the type-pages with decoration. When border decoration came to be printed, it was placed close to the type; this gave the page an appearance of solidity and unity. In the page under consideration the type should have been set closer to the border and in a larger size.

I.—A well-balanced page, harmonious in use of type-faces and lower-case, but containing too much display. Then, too, the copy being transposed starts at the wrong place. The use of the monogram is commendable.

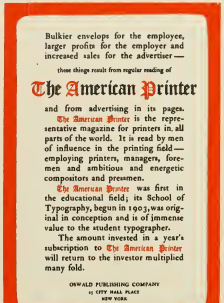
J.—A handsome page that would have been selected for a place were it not that the introductory reading matter has been made awkward by transposition. The tone of the Caslon type-faces blends pleasingly with that of the border. The distribution of the blank space, and the starting of the paragraphs flush at the side and separating them by increased space, are good features.

K.—Another specimen that counts high in typographical beauty, but loses when considered from the advertising viewpoint. The starting phrases are placed near the foot of the circular. Old-style Antique is a good companion for the wood-cut design used in the heading.

L.—Another admirable typographical specimen that is deficient in treatment of the advertising features. There is the same objectionable use of an initial as pointed out in the criticism of specimens AA and C. The tone of this specimen is decidedly pleasing, the ornament blending well with the type-faces.

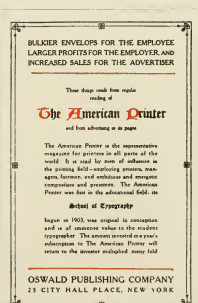
M.—Type-face and border are harmonious, but the tone is "spotty" and the balance poor. The two lower paragraphs should have been set a size larger, and the space between the upper groups lessened. A three-line group should have been made of "The American Printer."

N.—This specimen is defective in tone and in promiscuous use of capitals and lower-case in display. The rule arrangement is pleasing, type-faces harmonious, and the



A

By Walter B. Gress, New York



B

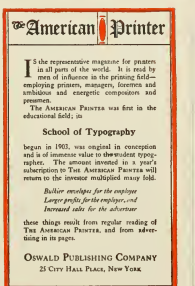
By H. D. Wismer, Fulton, N. Y.

arrangement of the head group is odd and effective. The tone could be improved by adding two-point leads between the lines of the lower groups and removing one-point leads from between the lines of the upper group. Slight space could be taken from between the groups. Lower-case should be used for lines now in capitals. These changes would make an almost perfect page.

O.—While the type-faces in this specimen are harmonious, there is too much variety; too many attention-compelling spots. The signature is too strong, but the border is not strong enough for the type portion.

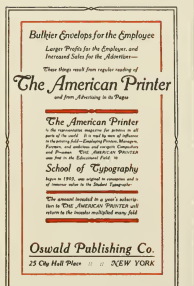
P.—The general appearance of this specimen is attractive, but analysis reveals serious defects. The lines relied upon by the writer of the copy to attract attention are set in type smaller than any other part of the page. Attention is called to the effect obtained by the use of the large leaf ornament; without the ornament the page would not balance.

Q.—This specimen is another instance where extra effort has been made to get results without attaining



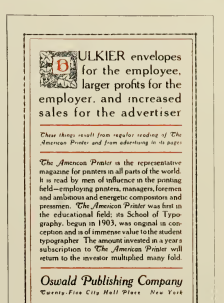
C

By Harold S. Corbin, Worcester, Mass.



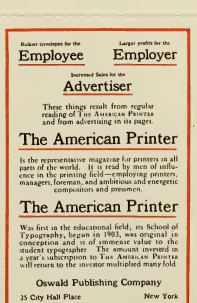
D

By W. F. Melton, Dallas, Tex.



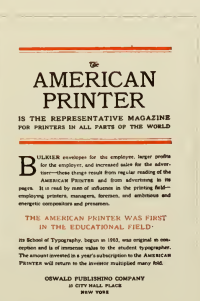
E

By H. W. Benson, Batavia, Ill.



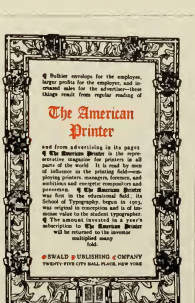
F

By William B. Brown, Kansas City, Mo.



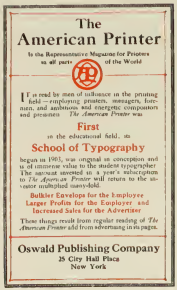
G

By C. F. Reed, New York

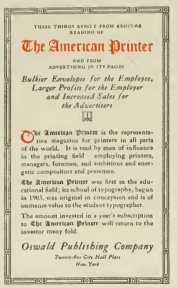


H

By H. Frank Smith, New York



I
By W. Arthur Woodis, Worcester, Mass.



J
By P. W. Walsh, Cleveland, O.

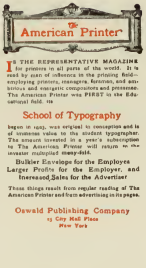
the object sought. The chief feature of the specimen is the border into which two monograms have been introduced. This border lacks strength and definite shape. It is difficult to adapt type matter to a border of irregular contour; straight lines are best suited to typographical work.

R.—A page typographically harmonious and of even tone, but a trifle weak due to an excess of white space. The result would have been better if a size larger of lighter Caslon had been used.

S.—The border arrangement is unique, and blends with the type-face. Lower-case is exclusively used. The advertising features are emphasized, but the general effect is weak. A size larger type should have been used for the second group and for the group beginning "In all parts." This last group should also have been set to a wider measure.

T.—This specimen deserves special mention because of the play upon the words "Bulkier Envelops." The envelop-shape indicated by the rules was embossed.

U.—The typography is high class, but the numerous rules too



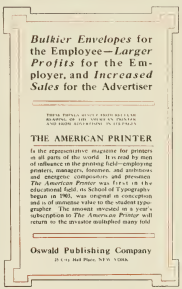
K
By W. Arthur Woodis, Worcester, Mass.



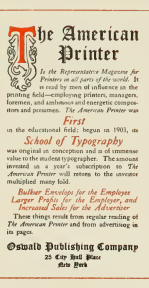
L
By Wm. B. Hemperly Jr., Williamsport, Pa.



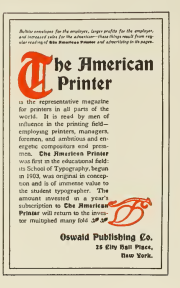
M
By G. H. Hulce, Kansas City, Mo.



N
By John A. Stryker, Grand Rapids, Mich.



O
By W. Arthur Woodis, Worcester, Mass.

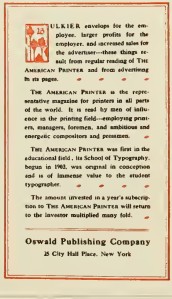


P
By Gilbert Oliver, Williamsport, Pa.



Q

By Arthur Nelson, New York



R

By William W. Thompson, Harrisburg, Pa.

strongly emphasize the design. The corner ornaments divert attention from the reading matter. This specimen could easily be amended to make a perfect page.

V.—Another specimen in which the advertising points are well emphasized, but ambition in this direction led to the construction of a design lacking unity and solidity. There is good balance and the type-faces are harmonious, but the border is weak.

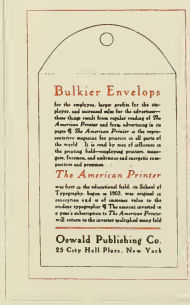
W.—The first impression given by this specimen is excessive strength. However, it is well arranged and the advertising points are given proper consideration. The line "American Printer," which should furnish the point of balance, is too low on the page.

X.—The only circular in which an illustration is used. The arrangement of the head group is one of the best, and the separating of the last paragraph of the reading matter a commendable proceeding. The type-faces are harmonious and the border unique. There is this defect, however, in the page: The illustration attracts the eye and leads to reading the circular at the wrong place.



S

By Philip L. De Witt, Rockford, Ill.



T

By S. H. White, Rock Hill, S. C.



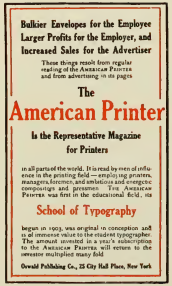
U

By Emmons E. Snow, Springfield, Mass.



V

By Clarence B. Woolley, New York



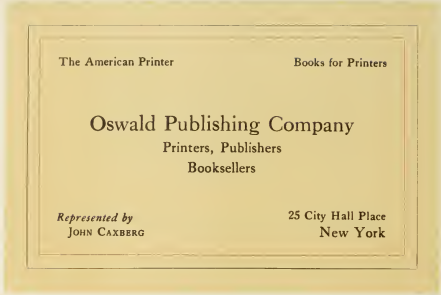
W

By William R. Bossardt, Malden, Mass.

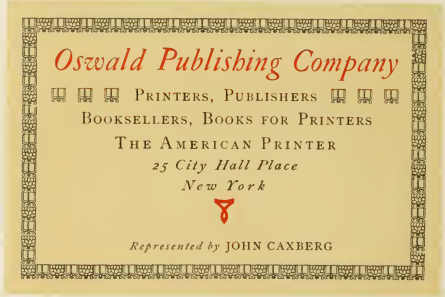


X

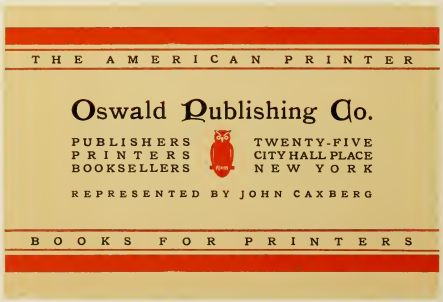
By E. A. Frommader, Moline, Ill.



Selected for First Place
Design by Howard Mixter, Buffalo, N. Y.



Selected for Second Place
Design by Will J. Cota, Burlington, Vt.



Selected for Third Place
Design by Arthur Nelson, New York



THE TYPOGRAPHY OF A BUSINESS CARD

THE business cards here exhibited were selected from more than four hundred different arrangements constructed by printers in thirty-five states of the Union, Canada, England, Wales and Sweden. The showing is interesting in that it presents the ideas prevailing in 1909 of the typographical treatment that should be accorded a business card. The copy follows:

> Oswald Publishing Company, printers, publishers, booksellers, 25 City Hall Place, New York. Represented by John Caxberg. The American Printer. Books for printers.

The business is three-fold in character (printers, publishers, booksellers), and each of the divisions is of equal importance. This fact was grasped by most of the compositors, as will be seen.

The card selected for first place (which, by the way, was the personal preference of the president of the Oswald Publishing Company) contains the most correct disposition of the various portions of the copy. Distinction is given the name of the company and directly underneath is displayed the three words indicating the business. Consideration is next given the name of the representative, and then the location of the company. The phrases "The American Printer" and "Books for Printers," important only in a parenthetical sense, are placed in the upper corners. While the other cards were arranged differently according to the style of treatment adopted in each case, there was an intelligent appreciation of the relative importance of the phrases.

The first thirteen cards are here briefly reviewed:

First Place (Insert).—The fact that this card was preferred over all the others is a triumph for simplicity in typography and for the Caslon type-face. It is notable that, excepting the name of the representative, the design is all in lower-case. Typographers generally should find in the unaffected simplicity a valuable hint. Simple arrangements, built on art principles, please ten times where elaborate designs please once. The two light lines that form the border give shape and finish to the card.

Second Place (Insert).—While this card also contains the Caslon type-face, no roman lower-case whatever appears. This last-mentioned circumstance, together with the employment of a decorative border, and the cone formation of the words, gives a result totally unlike the first example, but one which, from another viewpoint, is as good. A suggestion was made that the book ornaments opposite the words "Printers, Publishers" are superfluous. The design would appear a trifle clearer without them, yet the ornaments fulfil an object in that they connect the border with the type matter.

Third Place (Insert).—The merit of this example lies chiefly in the striking effect produced by the heavy red bands. The wording is cleverly arranged to blend with the main purpose, and the comparative value of the phrases well set forth. The owl ornament assists in the distribution of color over the face of the card, and is counted an appropriate device for booksellers.

Fourth Place.—This card is uncommon in its construction and color treatment. Type, rule and ornament are blended with artistic skill, and the general effect is strong and attractive. The two book ornaments are unconventional, but are decidedly fitting for the purpose.

Fifth Place.—The circular ornament on this card afforded a nucleus around which was constructed a rather pleasing type arrangement. At first glance one is tempted to suggest moving the main group higher on the card and transferring the small top group to the foot of the ornament, but it is doubtful if this would improve the result.

Sixth Place.—For neatness and simplicity this card classes with the specimen selected for first place. Its style is more conventional, tho, and for that reason would perhaps appeal to the tastes of a greater number of people. The commercial printer would be making no mistake were he to adopt this treatment for the bulk of business-card orders. Caslon Text and the Caslon roman capitals as here used give greater distinction and individuality than would the frequently used imitations of engravers' faces.

Seventh Place.—The pleasing balance and symmetry obtained on this card are notable features. It also scores because of the legibility of the Cheltenham capitals and the tone and shape of the book ornament.

Eighth Place.—The decorative motive of this design is well carried out by the ornamental band and Old Style Antique capitals. Caslon Text would have been better than Engravers' Old English for the main line.

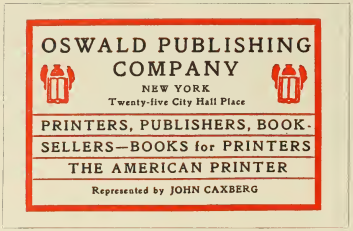
Ninth Place.—What has been said about the card selected for sixth place could almost be applied bodily to this example. The qualities of neatness and refinement are, if anything, more strongly emphasized.

Tenth Place.—In some respects the treatment of this example resembles the card selected for eighth place. The ornamental band is the same design slightly larger and lighter in tone. The blank space has been well distributed over the entire card, giving it a gray tone.

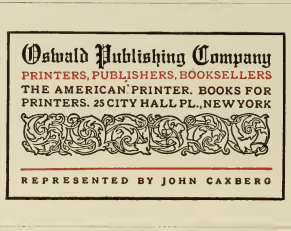
Eleventh Place.—Type-face and ornament combine here to make a strong, artistic effect that closely approaches hand-lettered results. A two-point lead lifted from between the lines at the head and inserted below the ornament would have perfected this card.

Twelfth Place.—The classic treatment of this example is pleasing. The capitals are slightly spaced and this adds to its effectiveness. The center group could have been moved closer to the main line in the interest of more perfect spacing.

Thirteenth Place.—The manner in which the words are distributed over the face of this card is unique. It is seldom that scattering produces such good results, and compositors are far safer when they group the words. There is not a capital line on the card and the type-face, Puritan, lends itself happily to this treatment.



Fourth Place
By W. J. Cota, Burlington, Vt.



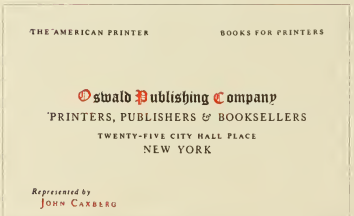
Eighth Place
By O. L. Lilliston, Philadelphia, Pa.



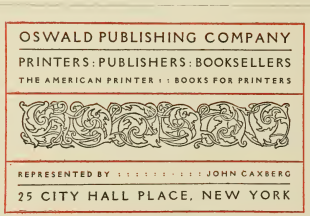
Fifth Place
By George W. Shirley, Philadelphia, Pa.



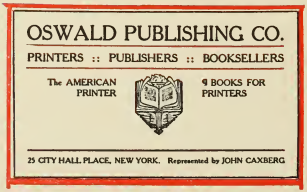
Ninth Place
By William L. Doyle, Cleveland, O.



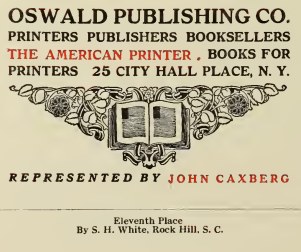
Sixth Place
By A. S. Foreman, Denver, Colo.



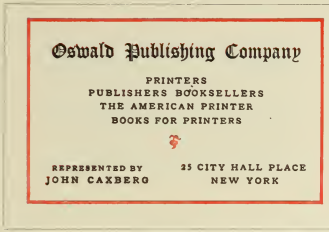
Tenth Place
By James W. Hogan, Dorchester, Mass.



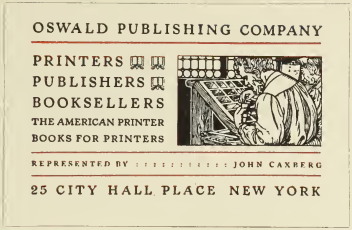
Seventh Place
By W. R. Maginnis, Aurora, Ill.



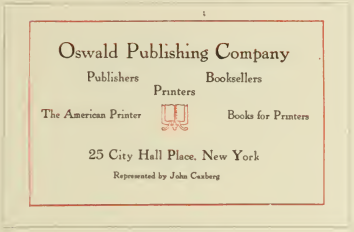
Eleventh Place
By S. H. White, Rock Hill, S. C.



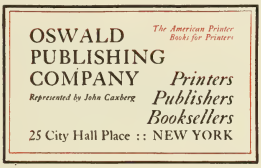
Twelfth Place
By J. W. Watkins, Buffalo, N. Y.



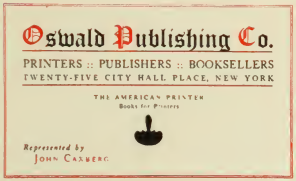
By Percy Ginsburg, Boston, Mass.



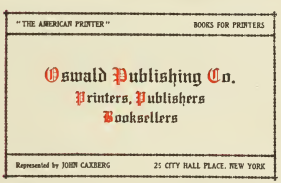
Thirteenth Place
By Albert J. Lavery, Boston, Mass.



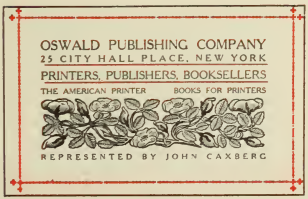
By Albert Prastmark, Crary, N. D.



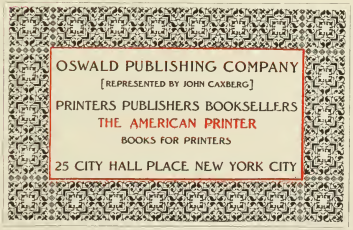
By Frank J. Wolf, Denver, Colo.



By Leon I. Leader, Brattleboro, Vt.



By H. D. Wismer, Fulton, N. Y.



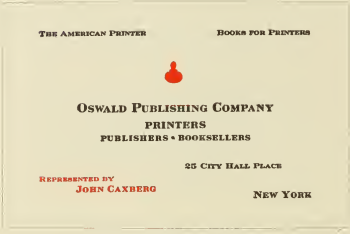
By W. A. Allen, Boston, Mass.



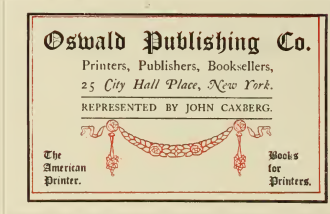
By Harold Eldridge, Atlantic, Mass.



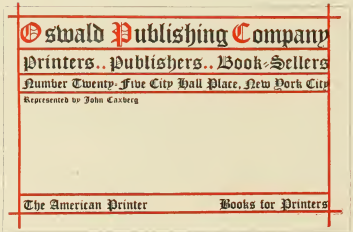
By Theo. Backen, New York, N. Y.



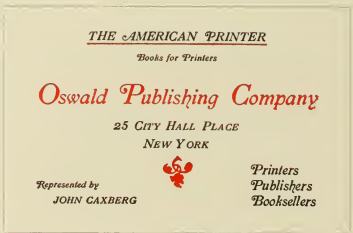
By E. A. Frommader, Moline, Ill.



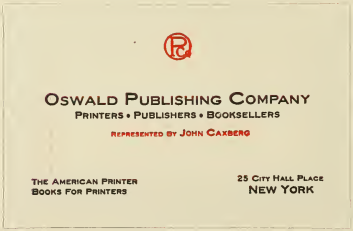
By William Toovey, Hemel Hempstead, England



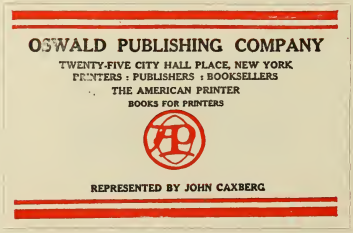
By J. W. Spradling, Sparta, Wis.



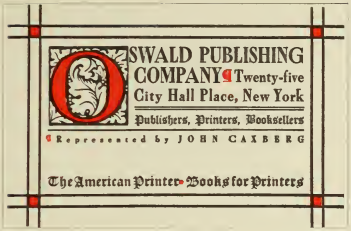
By M. C. Merriam, Phœnix, Ariz.



By F. W. Lake, Moline, Ill.



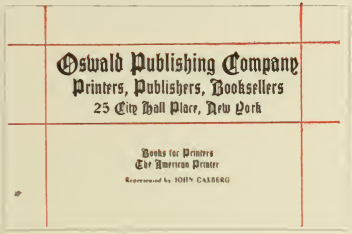
By Harry E. Shrope, Washington, N. J.



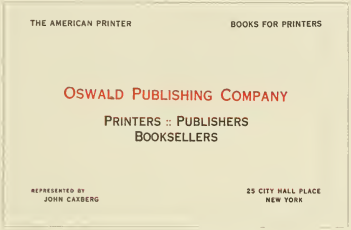
By Frank L. Crocker, Jersey City, N. J.



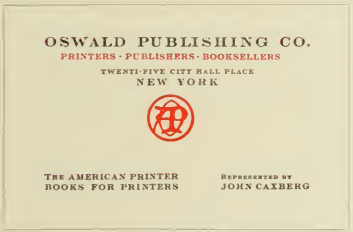
By Walter B. Gress, Brooklyn, N. Y. (Non-competitive)



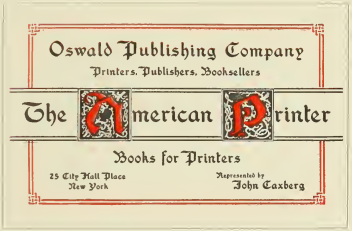
By O. Grigutsch, Los Angeles, Cal.



By L. F. Evans, Raleigh, N. C.



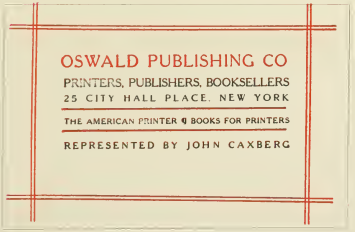
By Karl R. Moberg, Sundsvall, Sweden



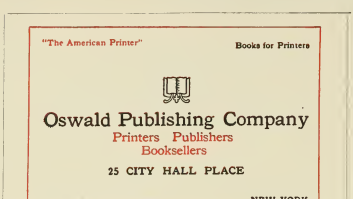
By William H. Jackson, Philadelphia, Pa.



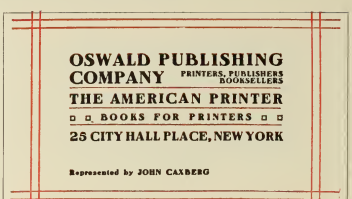
By R. Henneberry, Boston, Mass.



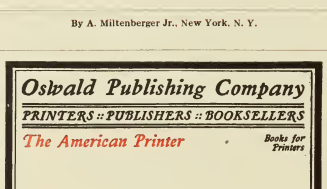
By W. R. Terry, Durham, N. C.



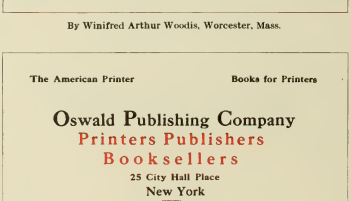
By A. Miltenberger Jr., New York, N. Y.



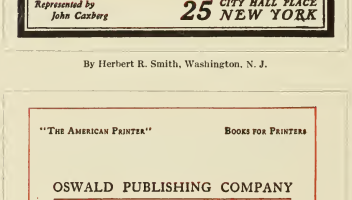
By Winifred Arthur Woodis, Worcester, Mass.



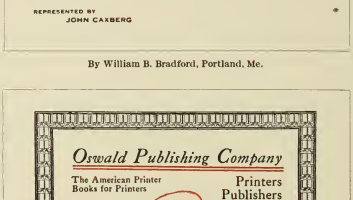
By Herbert R. Smith, Washington, N. J.



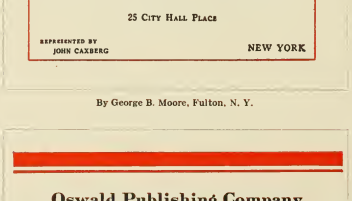
By William B. Bradford, Portland, Me.



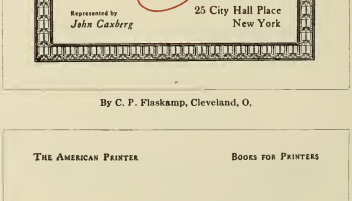
By George B. Moore, Fulton, N. Y.



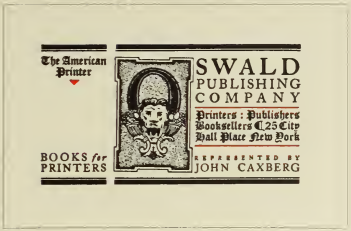
By C. P. Flaskamp, Cleveland, O.



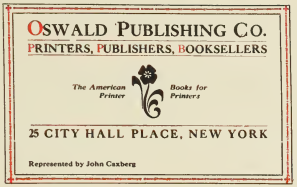
By George W. O'Neal, Norfolk, Va.



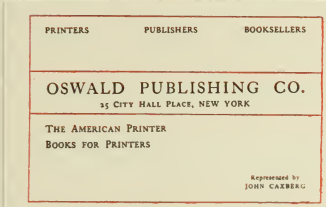
By W. H. Benson, Batavia, Ill.



By Eli Black, Cleveland, O.



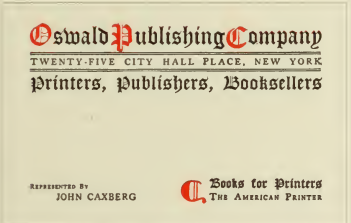
By C. R. Morris, Fostorio, O.



By Frank A. Shaw, Concord, N. H.



By John Houtkamp, Philadelphia, Pa.



By E. Peterson, Galveston, Tex.



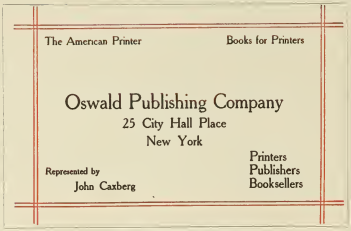
By John H. Woods, Atlanta, Ga.



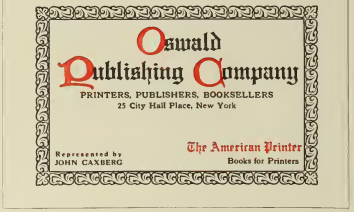
By J. Warren Lewis, Ogden, Utah



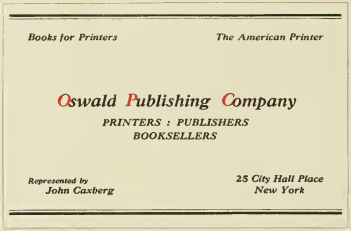
By N. G. Gustafson, Boston, Mass.



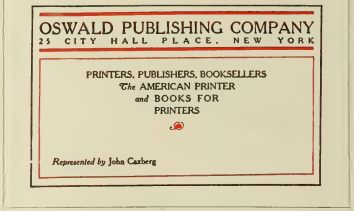
By Robert F. Salade, Philadelphia, Pa.



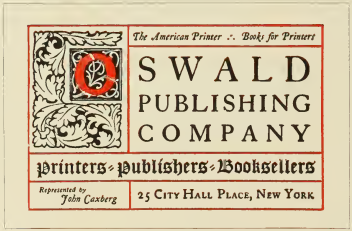
By B. Walter Brannan, Colwyn, Pa.



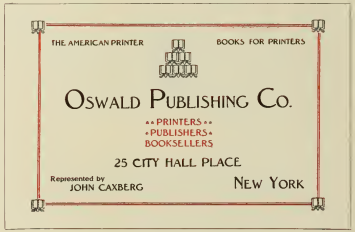
By F. H. Moore, Allegheny, Pa.



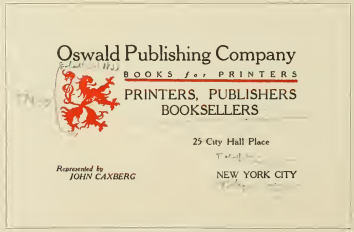
By George H. Grampp, Buffalo, N. Y.



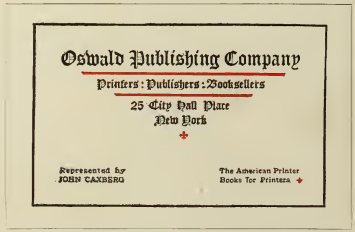
By Tom V. Jones, Cardiff, Wales



By George Millar, New York, N. Y.



By Charles F. Keppler, Detroit, Mich.



By Austin M. Reblin, Dorchester, Mass. (Non-competitive)

The American Printer

SETS THE PACE FOR ENERGETIC PRINTERS
IN THE RACE FOR SUCCESS



Oswald Publishing Company
25 City Hall Place, New York

IT TRAINS them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape.

Two Dollars pays for TWELVE MONTHS *of The American Printer.*

Selected for First Place
Design by Frank L. Crocker, Jersey City, N. J.



THE TYPOGRAPHY OF A BLOTTER

THE blotter as a means of publicity is no longer an experiment; it is largely used by advertisers and is a familiar form in the printshop. This being so, the subject was chosen for the consideration of those interested in The American Printer School of Typography. There is no craft law that confines the typographic treatment of blotters to any set style, and reproduction herewith of sixty-three type-designs, from the same copy, by as many different typographers, reveals the variety of treatment blotters receive from printers generally. The copy from which these designs were composed follows:

> The American Printer sets the pace for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape. Two dollars pays for twelve months of The American Printer. Oswald Publishing Company, 25 City Hall Place, New York.

The advertising value of a blotter seems to lie in its ability to do one of two things — strongly and favorably to attract attention when received, or thru attractive simplicity to grow in favor during use. The former may be likened to a rocket which compels attention and pleases for a moment, and the latter to a star whose beauty and attractiveness last forever. The opinions of the persons who made selections from three hundred and thirty-five blotter designs show a preference for effects that immediately create a favorable impression thru strong use of color or illustration. It will be noticed upon examination of the preferred designs, that there is more to them than the mere idea of attracting attention, and that the message contained in the copy has been so treated as to enable the reader easily to digest it.

It is customary for a compositor first to select the important phrases and classify them in importance. A majority of the typographers chose "The American Printer" as of first importance and "Oswald Publishing Company, 25 City Hall Place, New York," for secondary emphasis. Some treated the words "The American Printer" too strongly, and most of the typographers gave too much prominence to the company name and address. The last-mentioned part of the copy is really of minor importance. It has no direct advertising value and is for the convenience of the reader should he desire to correspond with the company.

There is another material point in connection with this copy. The purpose is not so much to make known The American Printer, as to publish the fact that it sets the pace for energetic printers in the race for success. Those designers who emphasized this statement carried out the idea of the man who wrote the copy, and it may be interesting to state that the copy was so written as to afford opportunity for illustration such as is found in the design selected for third place.

A brief review of the first thirteen blotters follows:

First Place (Insert). — This blotter probably owes its selection to the strong border treatment, which caused it to stand out above all others. It is a blotter that will demand attention from the recipient; and right at this point it must do its work, for the blotter is too striking to be used on a desk day after day. The triangular ornament adds a certain necessary decorative quality, and the Scotch Roman type-face gives a tone of distinction.

Second Place (Insert). — The merit of this blotter seems to lie in its simple, straightforward arrangement of the several parts of the copy, and in the strength imparted to the design by the rule panels. The initial has a place in leading the attention to the phrase "The American Printer sets the pace." The manner in which the copy is divided into panels is commendable.

Third Place (Insert). — The spirit of the copy has been admirably interpreted by the designer of this blotter. The typefounders' athletes interestingly illustrate the phrase "In these days Goodenough falls by the wayside and Dothebest is first at the tape." The placing of the words "The American Printer" at the right of the line is odd, yet pleasing, and the remaining portion of the sentence is set sufficiently large to carry the eye along in reading it. The signature is properly subordinated.

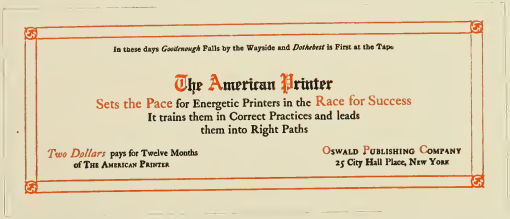
Fourth Place. — This blotter scores in effectiveness at a position between the strongly attractive and modestly refined. It is a design that one could look at repeatedly without weariness. The manner in which the copy is separated into groups shows careful and intelligent analysis on the part of the designer.

Fifth Place. — The classic simplicity of this blotter will appeal to refined tastes. Such a blotter before one on the desk is not only inoffensive, but a positive delight. There is advertising value in the emphasis placed upon the first sentence of the copy. The signature is unobtrusive.

Sixth Place. — To those who recognize the merit in harmonious relations between type-faces and borders, this design affords pleasant study. The square-like sections of the initial "A" reflect the little red squares in the border and the blend is further carried into the type-faces. The importance of emphasizing the first sentence is also recognized in this instance. The way in which "The" is disposed of among the flourishes of the initial letter is interesting.

Seventh Place. — A number of other blotters here reproduced also show the feature possessed by this one, of a red border running to the edge of the stock. The matter on this blotter is well apportioned and the first sentence legibly presented. This and other specimens are witnesses of the excellence of Caslon for blotter purposes.

Eighth Place. — While lower-case of Caslon has been well used on other designs, this blotter finds favor in the clever use of Caslon capitals. The initial, too, is a factor in its attractiveness.



Fourth Place. By R. E. Worden, Hartford, Conn.



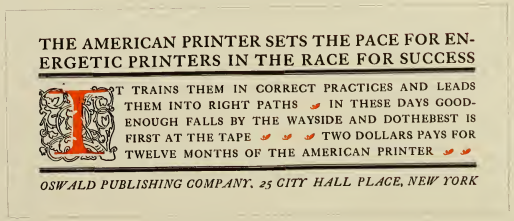
Fifth Place. By Hal Marchbanks, New York, N. Y.



Sixth Place. By James G. Clarke, Boston, Mass.



Seventh Place. By Winfred Arthur Woodis, Worcester, Mass.



Eighth Place By C. F. Reed, New York, N. Y.



Ninth Place. By B. Walter Brannan, Colwyn, Pa.

Tenth Place. By W. E. Dawdy, Norfolk, Va.

Twelfth Place. By Herbert R. Smith, Newark, N. J.

Eleventh Place. By George Grahame Rose, Boston, Mass.

Thirteenth Place. By J. Arthur Griffiths, Washington, Pa.

NINTH PLACE.—The adaptation of the stock automobile cut to the phrase "The American Printer sets the pace," no doubt weighed heavily in the selection of this blotter for honors. As has been said, the copy was peculiarly suitable for the use of appropriate illustration.

TENTH PLACE.—This is one of those strong designs that accomplish their purpose immediately. The statement that "The American Printer sets the pace" cannot be missed by the man who opens the mail.

ELEVENTH PLACE.—The beauty element no doubt gave this design its position. There is pleasing contrast of tone between the type-face and white background, and the graceful ornament strikes a harmonious note. The correct distribution of space is a feature of this blotter.

TWELFTH PLACE.—The meritorious feature of this blotter is its distinctiveness. The diagonal color-lines following the direction in which the italic slopes give a note of originality that has value from an advertising viewpoint.

THIRTEENTH PLACE.—Here is a blotter that, used continually on a desk, will not tire the eye. The modest treatment accorded the type-matter carries it close to the point where the message is in danger of being missed, yet the extreme neatness of the design, guaranteeing its use for a longer period, gives it continued opportunity of being considered and carefully read.

Perhaps the strongest design among those recognized by honorable mention is Mr. McLellan's. The border running to the edge of the blotter is delivered from plainness by the white lines at the corners. The initial blends well with the type-treatment, which provides for emphasis of the first sentence.

The blotters by Messrs. Lovendale, Streeter, Young and Grady are commendable because of their neatness, as they are the kind that will wear well.

The arrangement of Mr. Wohlford's blotter is the most unusual, the position of the illustration panel at the lower right corner assisting in this result.

Mr. Black's design is also uncommonly arranged, the square of large type contrasting not unpleasantly with the blank space at the right.

The orange panels on Tom V. Jones' blotter are too strong as they appear here, and should be tinted lighter. Otherwise this design has excellent advertising value.

Mr. Verburgt's design scored because of its suggestion for using a miniature cover reproduction.



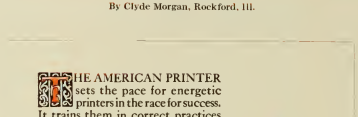
Honorable Mention
By A. R. Lovendale, Salt Lake City, Utah



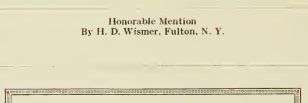
Honorable Mention
By Clyde Morgan, Rockford, Ill.



Honorable Mention
By H. D. Wismer, Fulton, N. Y.



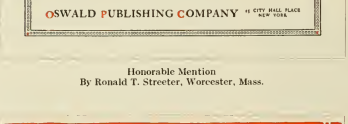
Honorable Mention
By Eli Black, Cleveland, O.



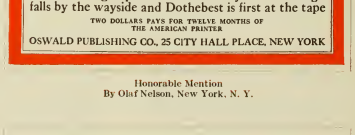
Honorable Mention
By Ronald T. Streeter, Worcester, Mass.



Honorable Mention
By Olaf Nelson, New York, N. Y.



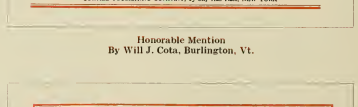
Honorable Mention
By Fred McLellan, Chicago, Ill.



Honorable Mention
By Will J. Cota, Burlington, Vt.



Honorable Mention
By Frank W. Young, Cleveland, O.



Honorable Mention
By J. S. Wohlford, Mason City, Ia.

THE AMERICAN PRINTER sets the pace for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. In these days Good enough falls by the wayside and Dothebest is first at the tape

Two dollars pays for twelve months of The American Printer

Oswald Publishing Company, 25 City Hall Place, New York

Selected for Second Place
Design by William L. Doyle, Cleveland, O.

IN these days *Goodenough* falls by the wayside and *Dothebest* is first at the tape

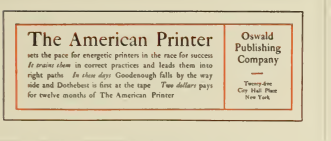


The American Printer

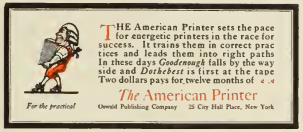
sets the pace for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. Two dollars pays for twelve months of The American Printer

OSWALD PUBLISHING COMPANY
25 City Hall Place, New York

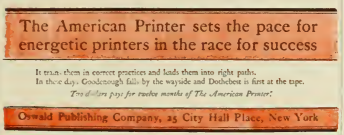
Selected for Third Place
Design by E. A. Frommader, Moline, Ill.



Honorable Mention
By George R. Grady, Worcester, Mass.



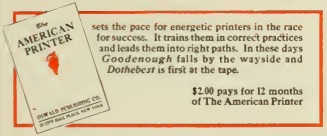
By M. F. McLoughlin
Kalamazoo, Mich.



Honorable Mention
By Tom V. Jones, Cardiff, Wales



By E. M. Biggers
Houston, Tex.



Honorable Mention
By J. P. Verburgt, Milwaukee, Wis.



By Paul Kuesthardt
Port Clinton, O.



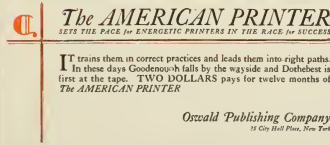
Honorable Mention
By Ches. Eslick, Ipswich, England



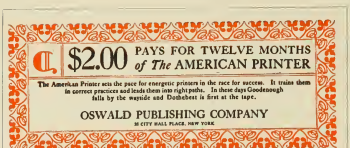
By Ernest Fitzpatrick
Boston, Mass.



Honorable Mention
By E. L. Jones, Roanoke, Va.



By F. M. Caldwell
Galveston, Tex.



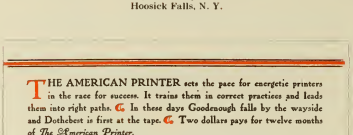
By Emile Peterson
Galveston, Tex.



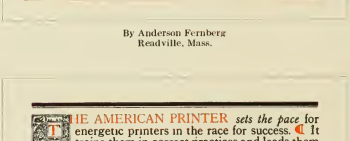
By E. R. Stephens
Hoosick Falls, N. Y.



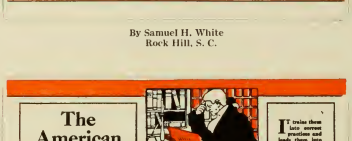
By Anderson Fernberg
Readville, Mass.



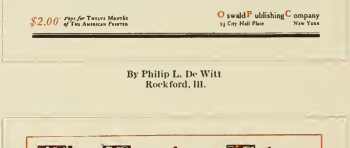
By Samuel H. White
Rock Hill, S. C.



By Philip L. De Witt
Rockford, Ill.



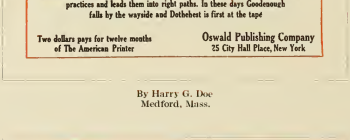
By Alfred Shute
Ipswich, England



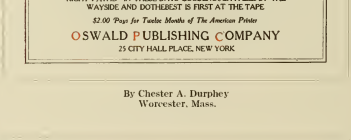
By Harry G. Doe
Medford, Mass.



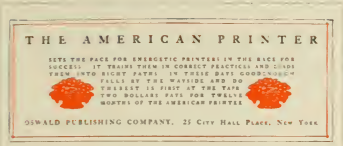
By Chester A. Durphey
Worcester, Mass.



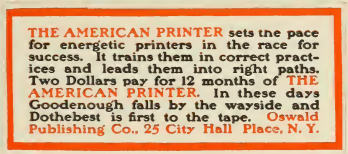
By Harry F. Grossman
Winchester, Va.



By Warren Goldsmith
Everett, Mass.



By Winfred Arthur Woodis
Worcester, Mass.



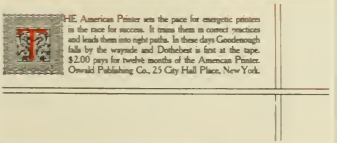
By F. W. Kiessling
Williamsport, Pa.



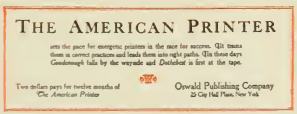
By W. R. Padgett
Norfolk, Va.



By John E. Cobb
Minneapolis, Minn.



By Leon Irving Leader
Brattleboro, Vt.



By L. A. Johnson
Beachmont, Mass.



By A. L. Johnson
Worcester, Mass.



By Edwin R. Ray
Tacoma, Wash.



By Anderson Fernberg
Readville, Mass.



By D. A. Porter
Minneapolis, Minn.

THE AMERICAN PRINTER *sets the pace* for energetic printers in the race for success. It *trains* them in correct practices and *leads* them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape. *Two dollars* pays for twelve months of The American Printer.

OSWALD PUBLISHING COMPANY, 25 CITY HALL PLACE, NEW YORK

By F. W. Miller
Galveston, Tex.

THE AMERICAN PRINTER sets the pace for energetic printers in the race for success. ¶ It trains them in correct practices and leads them into the right paths. ¶ In these days Goodenough falls by the wayside and Dothebest is first at the tape.

Two Dollars pays for twelve months of The American Printer

Oswald Publishing Company
25 City Hall Place, New York

By Thomas A. Hussion Jr.
Galveston, Tex.

THE AMERICAN PRINTER

sets the pace for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and DOTHEBEST is first at the tape.

$2.00 PAYS THE TWELVE MONTHS' FEE FOR *AMERICAN PRINTER*

OSWALD PUBLISHING COMPANY, *Twenty-five City Hall Place, New York*

By James H. Davis
Cleveland, O.

THE AMERICAN PRINTER

SETS THE PACE FOR ENERGETIC PRINTERS IN THE RACE FOR SUCCESS

It trains them in correct practices and leads them into right paths.



Two Dollars pays for Twelve Month of The American Printer.

OSWALD PUBLISHING COMPANY, 25 CITY HALL PLACE, NEW YORK

By Sheegog Printing Company
Dallas, Tex.

The American Printer

Two Dollars pays for twelve months of The American Printer

SETS THE PACE for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape

Oswald Publishing Company
TWENTY-FIVE CITY HALL PLACE, NEW YORK

By Robert G. Ruggles
Boston, Mass.

The
American Printer

sets the pace for energetic printers in the race for success. It trains them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape

TWO DOLLARS pays for twelve months of *The* AMERICAN PRINTER

NEW YORK
Oswald Publishing Company
25 CITY HALL PLACE

By James F. Anderson
Fremont, O.

THE AMERICAN PRINTER

Sets the Pace for Energetic Printers in the Race for Success

IT trains them in correct practices and leads them into right paths. In these days Goodenough falls by the wayside and Dothebest is first at the tape TWO DOLLARS pays for twelve months of THE AMERICAN PRINTER

Oswald Publishing Company
25 CITY HALL PLACE NEW YORK

By Edward C. Vollmer
Wichita, Kas.

The American Printer sets the pace for energetic printers in the race for success

It trains them in correct practices and leads them into right paths

In these days Goodenough falls by the wayside and Dothebest is first at the tape

Two dollars pays for twelve months of The American Printer

Oswald Publishing Company

25 City Hall Place
New York

By E. A. Miller
Philadelphia, Pa.

The American Printer

SETS THE PACE *for* ENERGETIC PRINTERS *in the* RACE *for* SUCCESS

In these days Goodenough falls by the wayside and Dothebest is first at the tape. It trains them in correct practices and leads them into correct paths

Oswald Publishing Co
25 City Hall Place NEW YORK

$2.00 Pays for 12 Months of The American Printer

By Clement M. Stover
Norfolk, Va.

The American Printer sets the pace for energetic Printers in the race for success. It trains them in correct practices and leads them into right paths. ¶ In these days Goodenough falls by the wayside and Dothebest is first at the tape. *Two dollars pays for twelve months of The American Printer.*

Oswald Publishing Company 25 City Hall Place, New York

By Howard Van Sciver
Norfolk, Va.